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ART AND ARCHAEOLOGY

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ARCHAEOLOGICAL INSTITUTE OF AMERICA

ARCHAEOLOGY

ARCHITECTURE

HISTORY

SCULPTURE

CIVILIZATION

PAINTING

ART

HANDICRAFT



TEACH HIM ON THESE, AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME

—EMERSON

FOREWORD



ART AND ARCHAEOLOGY, beginning with the present volume, appears as a 64-page illustrated monthly magazine, in a form better suited to its name and contents. This is made possible by the liberality of its Guarantors and the friendly coöperation of its publishers, whose standards and workmanship harmonize so well with the ideals of our magazine. We aspire to make ART AND ARCHAEOLOGY the most instructive, readable, and artistic magazine in the country. We wish it to be philosophic in attitude, literary in expression, æsthetic in form—a medium through which the specialist may most readily reach, by story and picture, the rapidly increasing number of cultivated people who desire to learn the best that is known and thought in the wide realm embraced by its name. We venture to take this step because we have sublime faith in the coöperation of our steadily enlarging ART AND ARCHAEOLOGY circle. What the magazine has thus far attained in excellence and in circulation it owes to its readers. With their sympathetic support it will surely win for itself a permanent and influential place in the world of art and letters.

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VOLUME III

JANUARY, 1916

NUMBER 1

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PALACE OF FINE ARTS
PANAMA-PACIFIC EXPOSITION, SAN FRANCISCO

ART *and* ARCHAEOLOGY

The Story of the Living Past

VOLUME III

JANUARY, 1916

NUMBER 1

CLASSICAL ARCHITECTURE OF THE PANAMA-PACIFIC EXPOSITION

H. RUSHTON FAIRCLOUGH

IT has been said that in the San Francisco Exposition we have not merely a city of dreams, but a city where a beautiful dream has been realized. In its combination of architecture, sculpture, painting, and landscape gardening, all brought into harmonious relation with a glorious environment of sky, sea and mountains, probably no city, ancient or modern, has surpassed this in beauty and charm.

Heir of all the past, the Exposition city draws its elements from various lands and various ages. To the visitor who first sees it either as he sails inward through the Golden Gate, or as he descends from the steep hills of San Francisco, the colored domes recall the Byzantine creations of Constantinople's mosques. In Mulgardt's exquisite Court of the Ages one sees an architecture which has been called Romanesque and Spanish Gothic, though its variations from every type give it a very striking

originality. The Italian Renaissance style is represented in the somewhat disappointing Tower of Jewels, in the aisles connecting the great courts, in the charming towers on either side of the Court of Flowers and the Court of Palms, as well as in many ornamental details; while the Spanish Renaissance, more correctly known as the Plateresque, is conspicuous in some of the magnificent palace portals. Festival Hall and its neighbor, the Palace of Horticulture, are distinctly French in style and ornamentation, while the many State buildings and homes of Foreign Nations show us a multitude of architectural types. Thus we have a variety of elements, but all blended in a satisfying harmony, and so animated by genuine inspiration, and so infused with a noble idealism, that the result must be regarded, not only as an æsthetic success, but also as a work of great originality.



COURT OF THE UNIVERSE
ARCH, AND SEMI-CIRCULAR COLONNADE

ART AND ARCHAEOLOGY

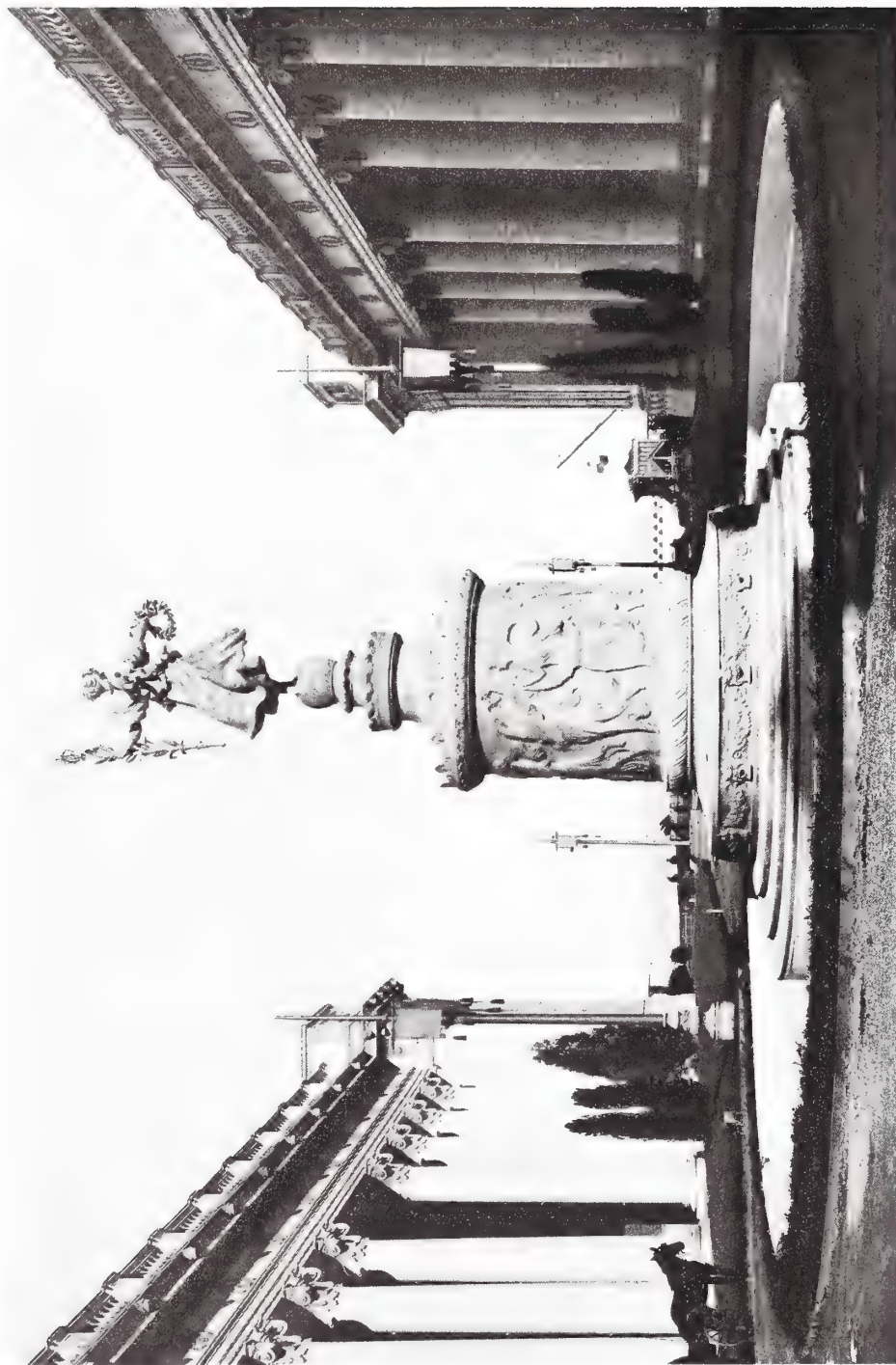
In the main Exposition plan, notwithstanding the variety of elements already indicated, it is unquestionable that the dominant note is struck by the classical styles of Greece and Rome. The general conception of the walled city, with its open courts, its colonnades, and its lofty buildings, is a variation upon the plan of a great forum in ancient Rome. The Imperial Fora of Caesar, Augustus, Vespasian, and especially Trajan, were likewise walled cities, shut off from the more bustling, every-day life of the world's metropolis, and embracing broad piazzas, great basilicas and temples, noble colonnades, lofty columns, imposing statuary, stately triumphal arches, and picturesque fountains. The Court of the Universe (page 6) reminds us of the Piazza of St. Peter's, but Bernini's great piazza, with its marvelous colonnades and glorious fountains, is the nearest modern representative of the grand Trajanic Forum of the ancient city. If in the Exposition city we find no traces of the Doric Order, which Bernini used with such impressiveness, we must cite this as an illustration of the familiar fact that the severity of the Doric Order does not appeal strongly to modern taste. Oddly enough, we must turn to certain State buildings, like that of Oregon, outside the city proper, for specimens of the Doric Order.

The other classical Orders, however, are freely used. Thus, slender Greek Ionic columns fringe the Court of Palms (page 18), and Roman Ionic columns form the colonnade running north from the Court of the Four Seasons (pages 8 and 9). The capitals of the latter, with their volutes placed diagonally, are gaily and appropriately adorned with the corn of Ceres, whose graceful form is poised above the neighboring fountain. Both forms of the Ionic have been

left unfluted, an unfortunate departure from classical standards, and doubtless due to economic reasons. But the Order which elsewhere is most conspicuous, as in the great Court of the Universe and the exquisite Fine Arts Palace, is the Corinthian, of all Greek Orders the most popular today, as it was in Ancient Rome (pages 10 and 13). Much of the glory of the Exposition is due to the lavish use of this ornate and beautiful Order.

It is well known that in the chief structural material of the Palaces, the architects have successfully imitated the creamy travertine of ancient Rome. This fine building stone, of which the Colosseum is mainly constructed, has acquired a beautiful weather-worn appearance, which one naturally associates with grand old Roman monuments. In aiming at a reproduction of this travertine tint, the builders have shown how strongly they have felt Rome's influence—an influence which is also manifest in the use of materials simulating marble of various colors. Aside from materials, it is easy to see that in building the great Palaces, the architects have been inspired largely by such huge structures as the Roman baths. The best illustration of this is Machinery Palace, where the western façade and gable are strikingly reminiscent of the Baths of Caracalla.

Thoroughly classical is the idea, so beautifully worked out, of supplementing the architecture with mural paintings and statuary. The colonnades of the Roman Fora were adorned with many pictures by Greek and native artists, and in both the sheltered spaces and the open courts were to be seen a multitude of bronze and marble statues. One of the most striking features of the Panama-Pacific Exposition is the abundance of statuary in the open, an indi-



THE FOUNTAIN OF CERES
LOOKING NORTH FROM COURT OF FOUR SEASONS



COURT OF FOUR SEASONS
LAGOON AND VIEW OF THE ARCHES AND COLUMNS



CIRCULAR COLONNADE
AND IMPOSING ROTUNDA OF FINE ARTS PALACE

ART AND ARCHAEOLOGY

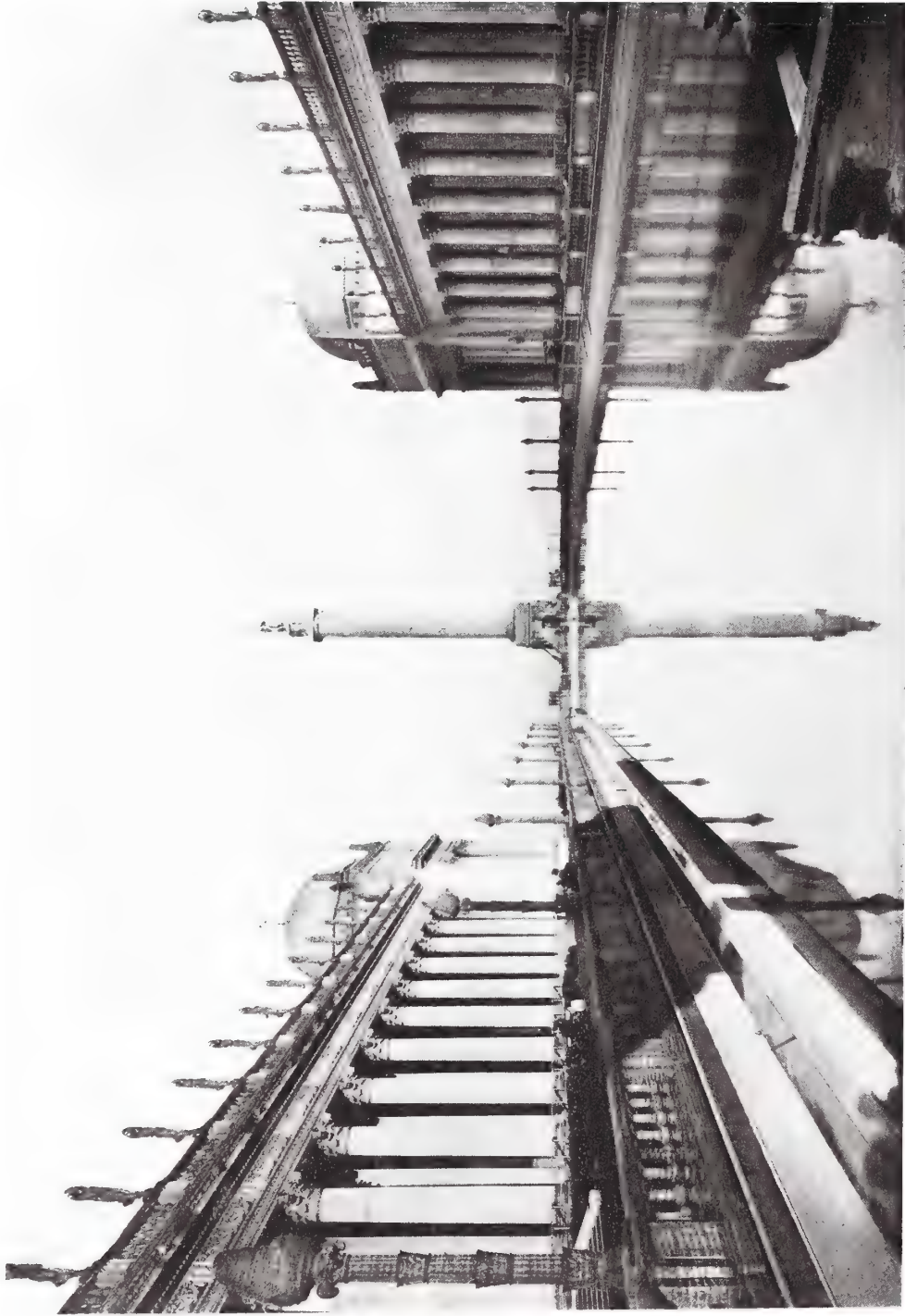
cation that the climatic conditions of Greece and Italy are similar to those of California. But the most notable artistic effect which the sunny skies of California have permitted is the exquisite color-scheme of Jules Guerin, whose brilliant success will often be cited henceforth as proof of the æsthetic correctness shown by the Greeks in coloring their marble, both in statuary and in architecture. Even in the brilliant floral and other landscape effects, so intimately associated as they are with the Palaces, we are reminded of Hadrian's Villa, the so-called Stadium of the Palatine, and the great park system of Imperial Rome.

In the decorative friezes, sculptured reliefs and various ornamental accessories, we find classical motives reproduced with great frequency, and with such fidelity that one is at times inclined to question their appropriateness. Thus the *bucranium*, or ox-skull, often seen on Roman temple friezes as emblematic of sacrifice, is hardly a beautiful object in itself, and there is no sufficient reason for making it a prominent and often repeated *motif* in a decorative frieze. On the other hand, Mr. Albert Jaeger's splendid bulls, crowning the pylons in the Four Seasons Court, are not only symbolic but also beautiful. So too the Victories crowning the gables of some of the Palaces, the eagles outspread above arches and columns, the wreaths and festoons of leaves and flowers, the urns and tripods (pages 14 and 15), the Canephori around the sunken garden, the Caryatides and Roman lamps in the Court of Palms, the old Roman baths below the niches of the Education Palace, and some of the allegorical figures taken from Greek mythology, are both significant and intrinsically beautiful.

The Roman dome has had an extra-

ordinary history since the early days when shepherds and herdsmen first set up their thatched-roof huts upon the Latin hills, but Hadrian's Pantheon traces its ancestry to these, and so do the domes of this Exposition, even if they have come to us by way of Constantinople and Paris. The half-domes, which are used so effectively in the apses of the Courts and in the western side of the Education and Food Products Palaces, are also thoroughly Roman (pages 16 and 17). Their handsome coffered ceilings remind us at once of ancient Roman churches, as well as of such famous monuments as Constantine's Basilica. But nothing perhaps is more distinctly reminiscent of Rome than the great triumphal arches, which lead to the heart of the walled city. the Court of the Universe (page 6). These at once suggest the familiar arches of Titus and Constantine, especially the latter, because of its triple gateways and sculptured medallions. The entrance to the court from the north is left open, but in the centre, corresponding to the Tower of Jewels at the south, is the great Column, which finds its prototype in such Roman creations as the Columns of Trajan and Aurelius. Like the former, the Column of Progress has significant bas-reliefs upon its base, and is crowned with statues. The ship *motif*, monotonously decorating the shaft, is a feeble substitute for the elaborate pictorial reliefs in Rome.

The classical features of the Exposition culminate in the Fine Arts Palace, which, lying beyond an intervening lagoon, flanks the central buildings on the west (pages 4 and 14). Here the architect, sculptor, painter and landscape artist have combined to produce an æsthetic effect of singular beauty. The romantic and even spiritual atmosphere investing this wonderful creation



THE COLUMN OF PROGRESS
PALACES OF AGRICULTURE AND TRANSPORTATION



TRANSPORTATION PALACE
VIEWED BY NIGHT UNDER ELECTRICAL DISPLAY



THE IMPOSING ROTUNDA
AT THE ENTRANCE TO THE PALACE OF FINE ARTS



THE GIANT URN
IN THE COURT OF THE UNIVERSE



IMPOSING HALF DOME
THE WEST ENTRANCE PALACE OF FOOD PRODUCTS



A VIEW BY NIGHT
ENTRANCE OF THE COURT OF THE FOUR SEASONS



THE IONIC COLONNADE
AND TOWER, IN THE BEAUTIFUL COURT OF PALMS

ART AND ARCHAEOLOGY

is perfectly obvious, but equally obvious is the fact that this realized vision of beauty is classical in conception, general character and important details. The graceful Corinthian colonnade, embracing a central octagonal dome, and casting deep reflections in the neighboring pool, at once transports us in imagination to a reconstructed Villa of Hadrian, or the palace of an imperial park, where natural and æsthetic beauties are blended in perfect harmony. Mural paintings and sculptured friezes, the latter strikingly Greek in tone and finish, adorn the rotunda, while numerous bronze and marble statues are scattered about in

the open. Many of these latter, like Janet Scudder's joyous fountain figures, are peculiarly classical in sentiment. A landscape touch, reminiscent of Sicily and Italy, is given by the papyrus flourishing in the lagoon.

Like its fair sister in Southern California, the Panama-Pacific Exposition is fascinating as an artistic and archaeological exhibit. As such, it symbolizes in its various architectural elements the union of Orient and Occident effected by the Panama Canal. The San Diego Exposition is less inclusive, but, limiting itself to Spanish-American Architecture, shows thereby greater unity and solidarity.

The illustrations are from photographs taken by the Cardinell-Vincent Co., official photographers, and have been kindly furnished by the Exposition authorities.

GREEKS AT CUMAE

DEAR Greek-at-Heart, if not by fact of birth,
Tears came and went before I knew you mine,
And then one moment outweighed months in worth
By lightning flash what do we not divine?

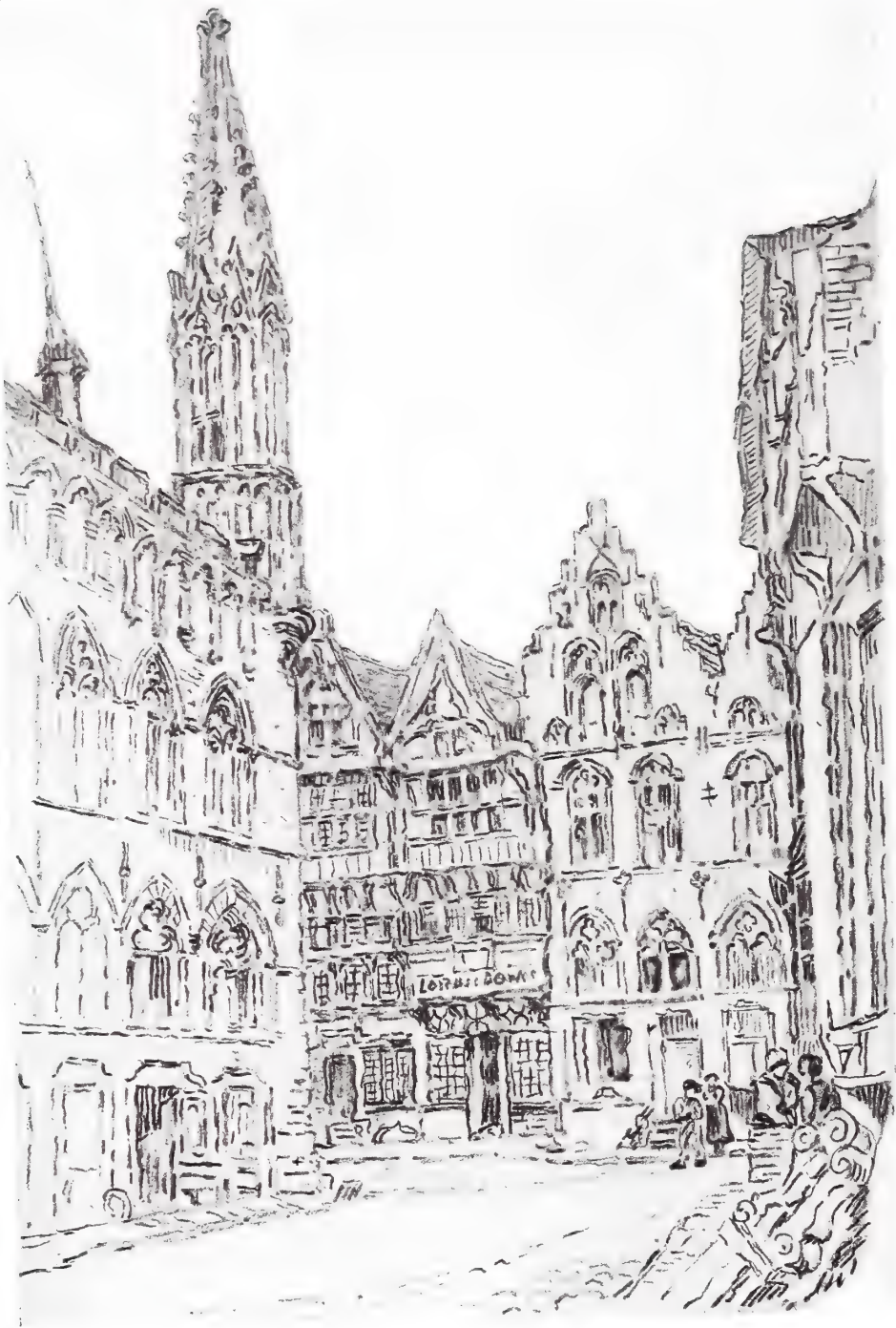
We drove to an acropolis of old,
Walked up the terraced hill under the vine,
Silent in thought of stories often told
Of Sibyl, golden bough, and mystic shrine.

Sudden and unawares, on the very height
We stood and saw, far, far below the reach
Of the blue waters that in golden light
Came breaking in white foam upon the beach.

In that first moment of amazed surprise,
I raised the old, glad cry: "The sea! The sea!"
You turned and looking straight into my eyes,
Exclaimed: "Here, first, we came to Italy!"

ELIZABETH HAZELTON HAIGHT

Vassar College



YPRES—REPRODUCED
FROM AN UNPUBLISHED DRAWING BY PROUT

YPRES · LOUVAIN · AND MALINES

ALFRED M. BROOKS

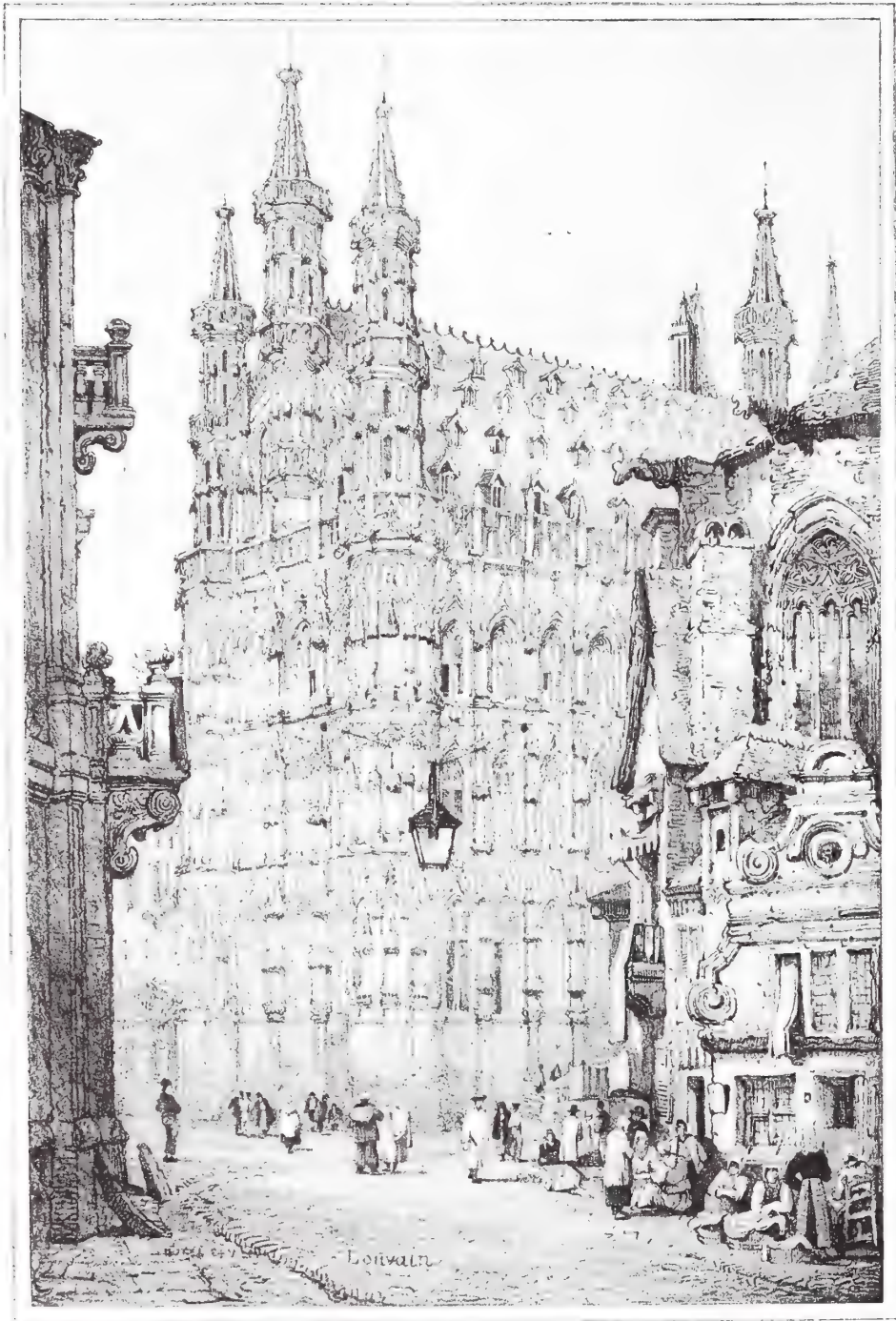
SO absorbed practically are the men of an age that produces great architecture, in the ends of purpose and utility, that few, save the architects, give much thought to other, and in a sense, higher considerations—in a word, to beauty, that ungraspable and compelling spirit, in God's work and man's, which transmutes our respect into love, as we contemplate it. To tangible things it is as the beauty of holiness to acts. But as time flows on, and the years are counted by centuries in the life of architecture, associations accumulate, tradition grows, and memory gilds with significance what men have built, and generations of men have used in conscious or unconscious gratitude. With architecture, instead of taking away "what youth needs not," age bestows new glories. That which to start with was over-hard and mechanical, it softens. What in the beginning was uninterestingly even and flat, it colors. It blends the foundations of buildings with the earth on which they rest, and it harmonizes the walls with whatever is neighbor to them. It puts a soul into the stones, and they speak and show rememberable things of life and beauty, to him who has ears and eyes, and a heart that is used to translate seeing and hearing into emotion. In such ways, and many more, does architecture gather to itself the substance of poetry. The poetry is there—recognized dimly by many; there, to be drawn forth, and crystalized in forms of conscious appreciation, and lasting charm, by that rare man who is endowed with tongue as well as heart; man of whom Sir Walter Scott was type when he used architecture as

"*atmosphere*" for many a fair romance; type of Victor Hugo who saw written on the face of that "old Queen" of French Gothic churches, Notre Dame of Paris, the double symbol of variety and eternity; type of Walter Pater who uses the cathedral of Chartres for his unfinished romance of Gaston de Latour in such a way as to intensify affection, and lift understanding of the virtues of architecture to unprecedented heights; type of John Ruskin, William Morris, and many others. What these men have written is the Poetry of Architecture. They have crystalized its exalted spirit in words of lasting beauty.

The word-poet is, however, not the only poet, nor by any means the consummate poet of architecture. This latter is he who finds expression for his love and wonder in line and color—he who commonly is called artist; he who, like the great portrait painter, in contradistinction to the likeness-painter, records more than mere facts, contour of features; records what Tennyson meant when he wrote how a painter,

" poring on a face
Divinely through all hindrance finds the man
Behind it, and so paints him that his face
The shape and color of a mind and life,
Lives for his children "

The distinction was never more clearly drawn, nor in all that pertains to art is there a more essential distinction, or one more necessary to first-rate production, or first-rate appreciation. It would greatly increase just valuation of art if we would but draw a sharp line of difference between the mere painter and the poet-painter. It is the selfsame



LOUVAIN—THE TOWN HALL
REPRODUCED FROM PROUT'S MASTERFUL DRAWING

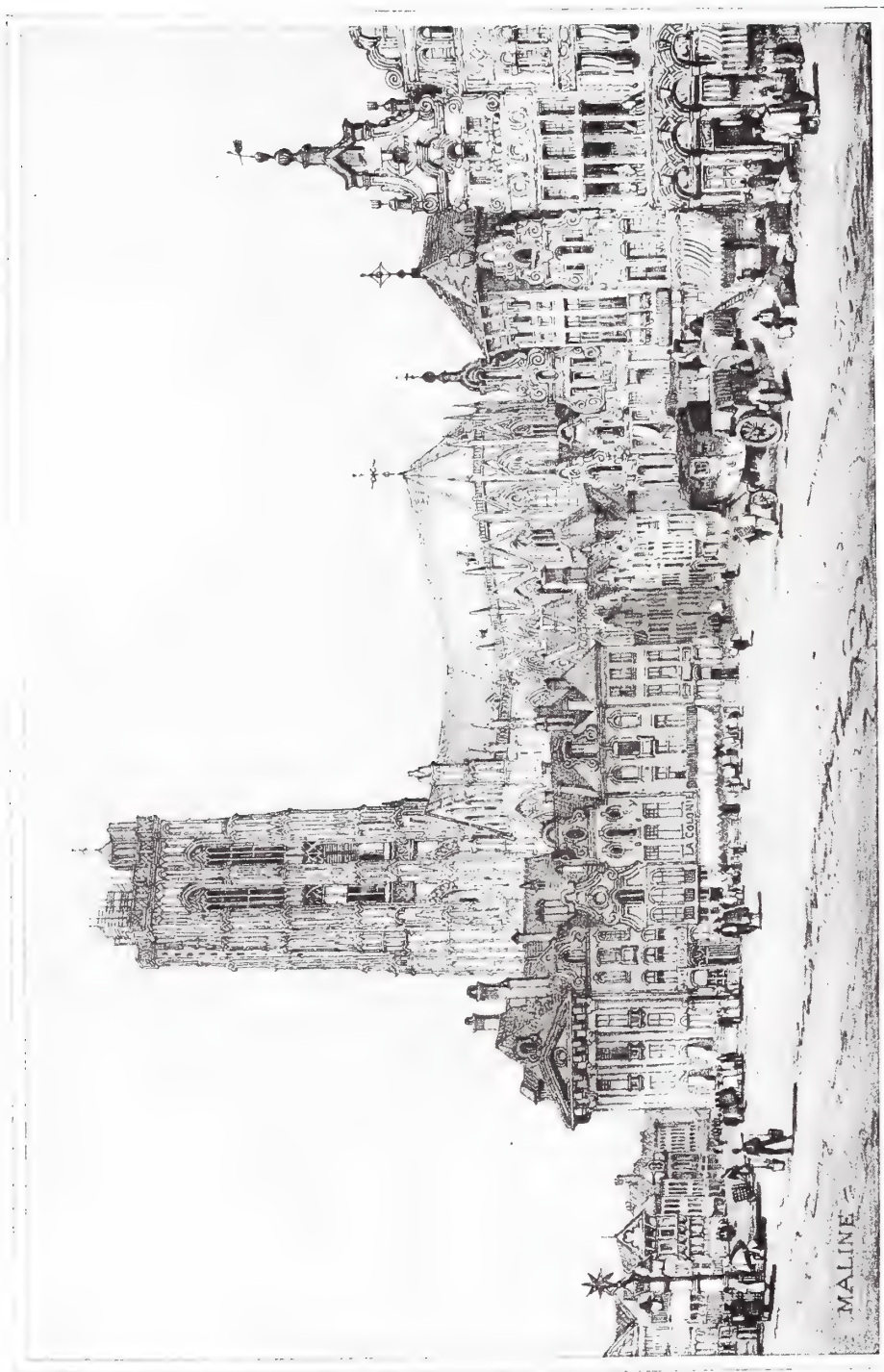
ART AND ARCHAEOLOGY

difference as that between the likeness-painter and the portrait painter. It is the difference between the man who is skillful only, and him who has both heart and skill; who, to a recognizable transcript, to an accurate account, can add something of that intangible and unseeable, yet always knowable quality which men call by various names, life, essence, spirit, soul. These are the real matter of poetry and painting alike, when once they enter the realms of immortality, and they are the only realms where the true poem and the real picture can exist; where "the infinite is put within the finite," and the things of time become everlasting, and he who makes them so, painter or poet, has learned "*come l'uom s'eterna*."

In this young twentieth century, when the times are so out of joint and the materials of poetry, in its awful form of tragedy, death and destruction, appear to be not only the realized, but the promised lot of Europe, the inestimable value of every poetic record of the past is born in upon us with peculiar force. To the immeasurable value of art, of great architecture hallowed by age and memory, and to every truly poetic record of such, in line and color, we know that added value is attaching as one after another the actual subjects of such record, buildings themselves, crumble beneath hostile shell, or are set fire to and consumed. The builders of Ypres, Louvain, Malines, and all the others—Reims more than all the others—took, as Ruskin said, their errors with them to the grave and left us—the civilized world, so far as it is civilized,—their adoration. And that world, all Europe, and in particular of late years, Americans, thousands upon thousands, have gone in unceasing travel to visit, and delight in these works of architecture, this adoration. And now it is fast

being obliterated. A little while and there will be nothing left of it but heaps of blackened stones; cairns to mark, beyond man's forgetting, the martyrdom of a nation that stood nobly in the path of military necessity and was therefore denied both benefit and justice of law, since the invader laid down the axiom that necessity knows no law. Of these buildings, Gothic towers, and churches, and town-halls, there happily remains to us, and future generations that shall never see the originals, a wonderful series of portraits—the poetry itself of architecture—drawn in line by Samuel Prout, early in the nineteenth century. Prout was a true artist because to the most accurate descriptions in line, pictures of battlemented walls, airy spires, traceried windows, pinnacle, cusp, and finial, he added that essential which accuracy alone never includes, either in the best of mechanical drawing, or in the best of photography,—the essential of feeling or emotion, born of understanding; feeling or emotion experienced by a man of heart and mind in the presence of what, in itself, is great and beautiful, made vital by century-long relations to humanity.

Prout, who was born at Plymouth, England, in 1783, acquired two of his characteristics as a draughtsman, and two of the most important characteristics of every draughtsman who is an artist, direct from nature. A mere boy, he began to draw, and well into manhood he continued to draw hamlet scenery, thatched cottage, village street, hill and dale and park, with their inevitable accompaniment of square church tower. As his capacity for rendering with accuracy of perspective and foreshortening, the rich intricacies of mediæval architecture, increased, he grew more and more to respect that breadth which keeps detail, no matter



MALINES—THE CHURCH
OF OUR LADY, REPRODUCED FROM PROUT'S DRAWING

ART AND ARCHAEOLOGY

how enticing or lovely, in due subordination to the whole of which it is but part. This is a lesson learned from nature, and remembered to the last, if her portrayer is truly her devotee. It was in her school too that Prout learned to hold dear the humble and the trivial of life, and architecture;—the villager about his business in the market-place; his little shop, and his yet smaller dwelling. For more than two decades he gave his hand incessant practice, and made constant use of that most amenable and beautiful of means, a moderately soft lead pencil, for setting down accurately, and with emotion, never mannered and never crude, the quiet settings of an uneventful life among the pleasant prospects of English village and country. And then, as it were, the curtain was lifted for him, and his range of vision was extended, and he was shown, and had the power to appreciate, the grandeur and the delicacy of mediæval French and Flemish buildings, grim at times, and again, homely, even to grotesque, but always interesting and almost always lovely, amid the houses, many of them in Prout's day standing, of the men who piled the stones, and wrought the sculpture of those inexpressibly human structures which, at about this same time, so profoundly moved Victor Hugo and Sir Walter Scott, and later Ruskin, Morris, and last, not least,—most perhaps of all,—Longfellow.

"How strange the sculptures that adorn these towers!

This crowd of statues, in whose folded sleeves Birds build their nests."

Prout was like Longfellow, and all other wise men, in that he linked the living present with the past. See his busy group of men and women gathered at the foot of Louvain town-hall (page 22) "that wonderful town-hall, shaped

like a vast reliquary"; "that colossal fifteenth-century gem" as Victor Hugo called it. Prout's drawing is a masterful portrait whose subject was one of the most splendid pieces of civic architecture ever produced; the original, beyond price, and now mutilated; portrait doubly precious as being that of a lost friend. Our artist never had a finer subject, nor ever treated any subject with more consummate power. For intricate and varied detail in vast quantity, rendered with truth, and for masterly preservation of the sense of the whole as above all detail, and for powerful yet graceful placing of the main subject a little back, yet in the centre of his pictorial field—perspective within perspective so to speak—the whole subject lifted somewhat above ordinary retrospect and at the same time kept well within the limits of a most convincing reality,—all these attributes, and many more of this drawing, are those that establish the claim of any drawing to be called great, and of its maker to be called a poet-artist.

These comments apply no less to Prout's tower, transept, choir, and apse, of the church of Our Lady at Malines (page 24). In the mind's eye of all who know Malines tower, prodigious and incomplete, there will ever be the picture of a structure, gigantic as delicate, with something about it of what Victor Hugo called terrifying. For all who do not know it, Prout's drawing is a perfect portrait; a record in loving lines, not only of outward shape and dominating magnitude, but also of the vital spirit of those ages of faith that lifted such giant towers skyward,—a symbol and a memorial.

These drawings of Louvain and Malines are from the famous set of lithographs known as "Flanders and Germany" which Prout drew directly on

ART AND ARCHAEOLOGY

the stone, and published in 1833. Ypres (page 20), also here reproduced, is from a pencil drawing and has never been, so far as the author knows, published in any form. It was exhibited at The Fine Arts Society's Galleries, London, in 1879-80. It is No. 80 in the catalogue written specially for the exhibition by Ruskin. He says of it: "wholly lovely one of the most precious records of former domestic architecture." How much more so now, since that pleasantest of Flemish towns, but short while since so quietly rich in the beauty of the past, and honorably busy with the present, has been baptized of hell itself, and made a ruin and a charnel house, without offense! In this drawing of

Ypres, looked at from the purely technical side of art, we have a work of wonderful suggestiveness; a composition supremely satisfying, to which both age and beauty have set hand. Considered purely as a work of art, it rises above all matters technical, as every work of high art must, and it will be blest by all who care for such works, together with its author, as really perpetuating for us, and those that come after, "the shape and color of a mind and life"; mind and life of an age which is gone, expressed in lovely works, by which, like every age and all men, it was and is to be known, now, both happily and tragically, on Prout's paper only.

University of Indiana



SEVEN WONDERS OF THE ANCIENT WORLD

I—THE FIRST WONDER

THE PYRAMID OF CHEOPS

EDGAR J. BANKS

THREE dynasties of kings had ruled Egypt and passed away. The fourth came with Khufu, or Cheops as some called him; the Egyptians spelled his name Hwfw. Just when Khufu lived scholars are uncertain. Some say that he ruled from 3969 to 3908 B. C., a reign of fifty years; others believe that he was not born till a thousand years later. However, we may be sure that he lived fully five thousand years ago. How or why he became the king of Egypt history has not told us. We know little of his reign. In the temple of Abydos was found a beautiful small ivory figure a quarter of an inch in length carved with his portrait. It shows a thin face with an expression of unusual strength. His one great monument is his tomb—the pyramid at Gizeh, the first of the Seven Wonders of the World.

Scarcely had Khufu come to the throne when he began the construction of his tomb which should be strong enough to defy the most skillful grave robber, too lasting even for time to destroy. For its site he selected the rocky cliff to the west of the Nile, one hundred feet above the valley. Preparations for its construction were carefully made; no expense was spared. It is said that there were three hundred thousand strong men in Egypt, and that every man, as if he were a slave, was forced to labor for the king. The workmen were divided into three relays of one hundred thousand men each, and

each relay was compelled to work for three months, while the men of the other two relays supplied them with food and attended to their usual duties. Their only recompense was their food and clothing. Taskmasters, with whips in hand, stood by to urge them on.

The material for the construction of the tomb was of red granite and limestone. The granite, which was used only for the lining of the walls of the inner chambers, was brought down the Nile from Syene, in Upper Egypt, seven hundred miles away. The quarrymen worked in the ancient fashion, splitting the stones with wooden wedges, and cutting them into the desired shape with copper saws fed by emery powder. The limestone for the great mass of the pyramid was quarried in the hills of Mokattam, several miles away on the opposite side of the Nile, and any traveler to Egypt may visit the quarries and see the marks of the adze-like implements with which the workmen of Khufu hewed out the soft stones. A vast army of men was employed in the quarries. Another army, laboring upon the hill at Gizeh, where the pyramid was to stand, dug into the rock to the depth of eight inches that the foundation stones might remain securely in place, but a core of living rock was left to project upward in the center. A long inclined passage was excavated far down into the solid rock, at the bottom of which a chamber was hollowed out. A third army was engaged for ten years



THE PYRAMID OF CHEOPS
THE FIRST OF THE SEVEN WONDERS OF THE WORLD

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in building a causeway up which the stones were to be transported from the river to the Gizeh hill. A fragment of it still exists beneath the little modern village of Kafr.

It is supposed that the construction of some of the Egyptian pyramids began at the time when the king came to the throne, and that each year, as long as he lived, another enclosing layer of stone was added. Thus the pyramid, growing larger and larger, was completed only with his death. But Khufu prophesied for himself a long reign. The size of his pyramid and the location of its mysterious chambers within were determined from the beginning. The pyramid covered thirteen acres of ground, and was a perfect square, originally measuring 756, but now 735 feet, on each side; it is a walk of more than a mile about its base, and so accurate were the measurements that modern engineers with modern instruments can detect an error of but a small fraction of an inch. A wide pavement of limestone surrounded the great structure. The four sides were pointed to the cardinal points, and so accurately that the variations of a compass may be ascertained by it.

Slowly layer by layer the great mass rose, each layer slightly smaller than the one beneath it. It is uncertain just how the stones were raised. Some say that sand was heaped up, forming an inclined plain over which they were dragged, and, as the pyramid rose, the inclined plain was built up with it. Herodotus, however, tells us that the stones were raised from one stage to another by machines consisting of short planks, perhaps on the lever principle. Thus the pyramid was reared to a height of 481 feet, or 150 feet higher than St. Paul's Cathedral, or nearly twice as high as the Flatiron Building

in New York City. Its sides sloped at an angle of seventy-five degrees. Two hundred and three of the courses of the masonry still remain, but according to Pliny the pyramid never came quite to a point, for on the summit was a platform sixteen and one-half feet in circuit. What, if anything, stood upon the platform, he does not tell us. The present platform is thirty-two feet and eight inches square, large enough for a hundred people to stand there comfortably. It is estimated that in the entire pyramid are 2,300,000 blocks of stone, averaging in weight two and a half tons; the average size is four feet and ten inches in length, and two feet and two inches in height; the largest stone visible from the exterior is nine feet long and six and one-half feet in width. As we might expect, the stones of the lower courses are larger than those higher up. The mortar used in cementing them was scarcely thicker than a piece of paper, for the joints were fitted together so perfectly that it is impossible to thrust the thinnest knife-blade into them. Once the entire pyramid was encased with stone, polished like glass. Possibly upon one of the sides was a stairway leading to the summit, for otherwise it would have been impossible to ascend to the platform.

All the ingenuity of the Egyptian architect was employed to conceal the chambers within the pyramid. The entrance at the center of the north side was carefully concealed by the casing stone, and only when the stone was torn away was it discovered. Should you explore the interior of the pyramid, you climb to the eighteenth course of stones, or forty-seven feet from the base, to a small opening three and a half feet square leading within. With a guide and a torch you enter. You must bend low, for the passage is but five



CLIMBING THE PYRAMID
OF WHICH 203 COURSES OF MASONRY REMAIN

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feet high, and step carefully, for it slopes downward at an angle of twenty-three degrees. It is a long descent down to the level of the foundation, and then down the shaft through the living rock 317 feet from the entrance. At last, beneath the very center of the pyramid, you enter a large chamber, but even by the dim light of your torch you may see that the chamber was never completed. King Khufu was never buried there. The chamber was only a part of the plan of the wily old king to deceive the future grave robbers.

You climb back up the passage to the level of the foundation, where the guide will take you to the entrance of another passage which was once carefully concealed. Still bending low, you climb up through twenty-five courses of stones, and then along the level to the center of the pyramid. There you reach the Queen's chamber, measuring 16 by 18 feet, and 14 feet in height. But the queen was not buried there; this chamber, too, was constructed to lead the grave robbers astray. From the Queen's chamber you go along the level passage to the point where the incline begins, and opening before you is a great gallery leading upward. You enter, and here you may stand erect, for the gallery is 28 feet high. At the height of 138 feet above the foundation, or at the fiftieth course of stones, is a small ante-chamber, and beyond is the royal chamber. The chamber is 24 feet long, 17 feet wide, and 19 feet high. The walls are of polished granite, and if you should climb above the ceiling, you would find several smaller chambers constructed to resist the pressure of the great weight of the stones above. The roofing slabs, weighing about fifty-four tons each, are the largest stones in the pyramid. From the ceiling small holes lead upward for ventilation. In a cor-

ner is a stone sarcophagus which must have been built into the pyramid, for it is too large to have been carried through the passageways. Perhaps there the king was buried, but we do not know. It has long been empty.

Centuries and millennia passed. The long history of Egypt came to an end. Greece and Rome rose and fell, yet the great pyramid stood as perfect as it was on the day it was completed. In 639 the Arabian general Amr conquered Egypt. Three years later the city of Cairo was built, and the new home of the Arab Caliphs grew in a wonderful manner. Building material was required for its mosques and palaces, and the great pyramid was a quarry with an abundance of stones already cut and polished, so the Arabs wrenched some of the casing stones of Khufu's tomb away; revealing the step-like courses of stones beneath the surface. In 820 Mamun came to Egypt, where he spent much of the latter part of his reign. The pyramid excited his imagination, and he listened attentively to the fantastic tales which the Arabs poured into his ears. Upon the northern side, twenty-four feet from the center, he placed men to dig through the stone. For a hundred feet they made their way until it seemed that the pyramid was of solid masonry, and just as they were about to abandon their work as hopeless, they heard a great stone fall in a chamber within. They dug in the direction of the noise, and they came to the point where the passageway turns upward to the Queen's chamber. Their blasting had caused the fall of a stone which had been set as a trap to block the entrance to the upper chamber. At last, at the upper end of the passageway, they found the royal chamber and the sarcophagus of the king. Some say that the men found only the empty



DISTANT VIEW OF THE PYRAMID
SITUATED ON A ROCKY CLIFF TO THE WEST OF THE NILE

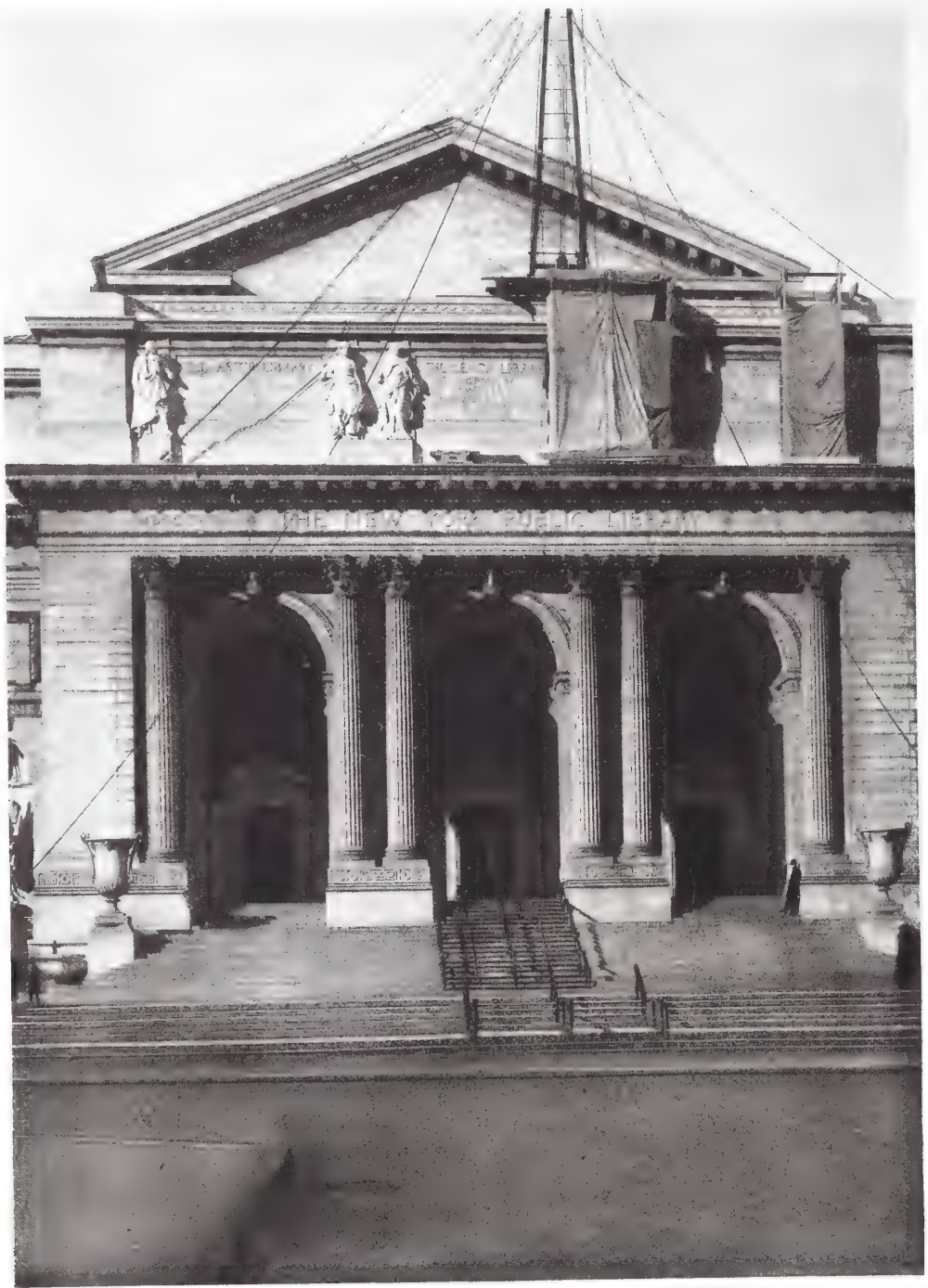
ART AND ARCHAEOLOGY

sarcophagus without its lid. Others say that they found there "a hollow stone in which lay the statue of a man, but the statue enclosed a body whose breastplate of gold was brilliantly set with jewels. A sword of inestimable value lay upon the corpse. At the head, with the light of day, shone a carbuncle as large as an egg."

It seems that since the days of Mamun the entrance to the pyramid has remained open to all who would explore the passages within. Later builders, among them the great Saladin, plundered the pyramid of others of its casing stones; probably the mosque of Sultan Hassan in Cairo is largely built of them. In 1301 an earthquake cast

down all of the remaining casing stones excepting the few which are still beneath the sand at the base. In 1835 Mohammed Ali proposed to tear down the entire pyramid for its stone, but fortunately he discovered that it was cheaper to obtain his building material in a quarry near Cairo. So the pyramid, stripped of its covering, still stands. Had it escaped the hands of the destructive Arabs, it would now be as perfect as when it was completed by the workmen of King Khufu five thousand or more years ago, and if it escapes destruction by future vandals, it will continue to stand perhaps till the end of the world.





NEW YORK PUBLIC LIBRARY
DECORATIVE STATUES BY PAUL W. BARTLETT



PAUL BARTLETT'S DECORATIVE SCULPTURES FOR THE NEW YORK PUBLIC LIBRARY

MITCHELL CARROLL

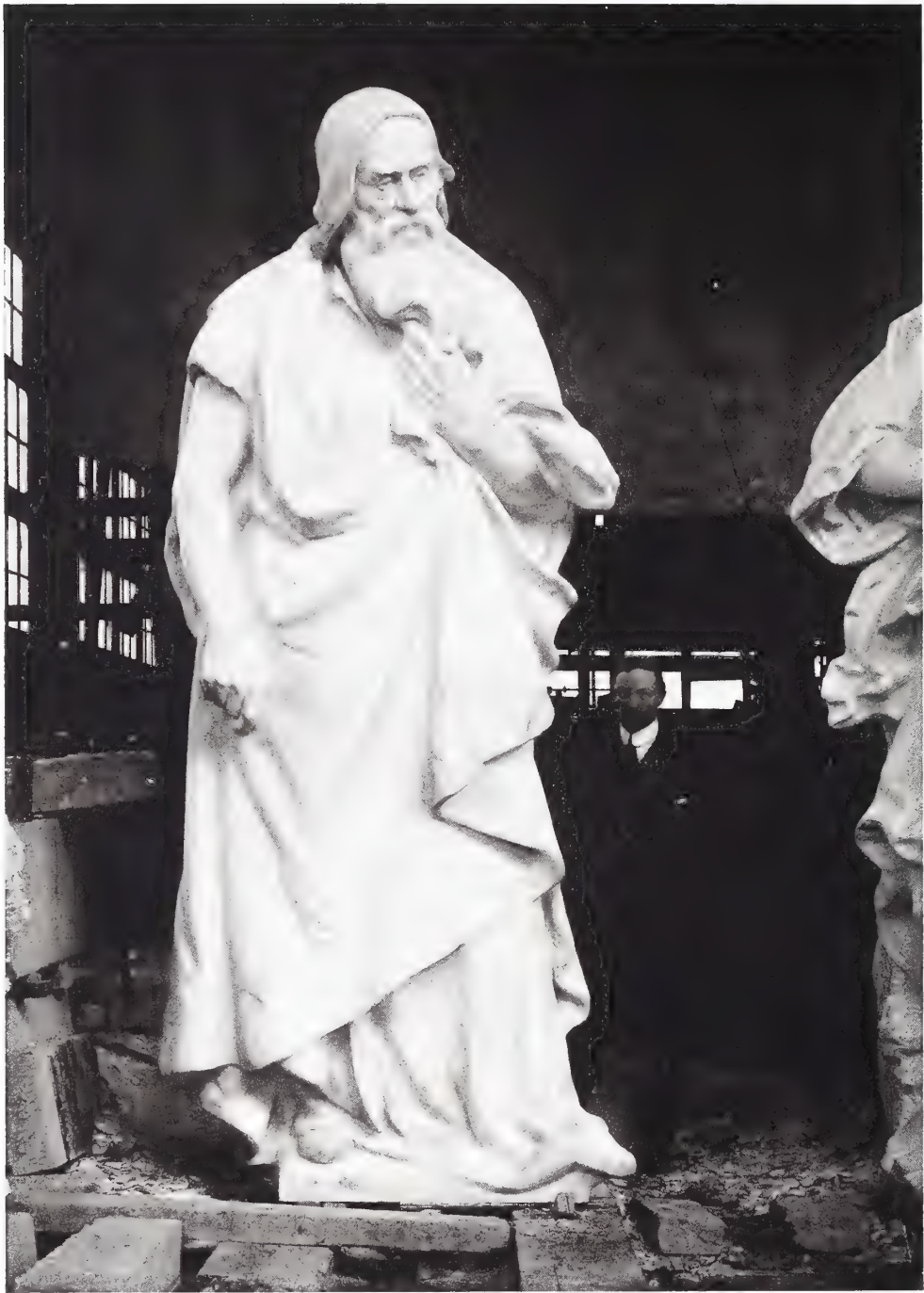
PAUL W. BARTLETT has recently completed a group of decorative sculptures for the New York Public Library, which were put in place on the building during the present month. These figures are on the attic, above the colonnade of the grand entrance to the Library on Fifth Avenue, and are attracting much favorable comment.

In architecture, the term "attic" is employed to designate that portion of the façade constructed above the entablature of the principal order. The term appears to have been introduced by architects of the seventeenth century, with the intention of conveying the idea that the feature to which it alluded was constructed or designed in the Athenian manner, though only one example is known in Greek architecture, that of the Choric monument of Thrasyllus, on the slope of the Acropolis above the Theatre of Dionysus.

It is natural that the rectangular space of the attic should call for sculptural embellishment, as did the tri-

angular surface of the pediment of an ancient temple. The attic was frequently introduced by the Roman architects in their arches of triumph, as in the arches of Titus, Septimius Severus, Trajan and Constantine. The Arch of Constantine, for example, carries a richly sculptured and inscribed attic, about two-thirds the height of the columns. An imposing attic surmounted the entablature of the peribolus wall of the forum of Nerva in Rome, and was most elaborately wrought with sculptured decorations.

It is, however, in modern architecture alone that the attic is found in what may be looked upon as its full development, and the use of this feature in the New York Public Library continues the tradition of some of the best architecture of the Renaissance. In *ART AND ARCHAEOLOGY*, January, 1914, we gave a description of Mr. Bartlett's pediment sculptures for the House wing of the National Capitol in Washington, and the sculptures for the



PHILOSOPHY—AN OLD MAN
DEEP IN THOUGHT LIKE MICHEL ANGELO'S MOSES



DRAMA—A YOUNG WOMAN
HOLDING THE MASKS OF COMEDY AND TRAGEDY



POETRY—A YOUNG WOMAN
UNDER THE INSPIRATION OF THE LYRIC MUSE.

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New York Public Library show the same master hand in a more difficult form of the sculptor's art.

The general idea was to represent in a symbolic way the principal things a library contains, and Mr. Bartlett has grouped the field of knowledge under six general heads: History and Philosophy, Romance and Religion, Poetry and Drama. He had at his command a rectangular space approximately one hundred feet in length and eighteen feet in height. Upon the narrow base there was room for six figures, ten and a half feet in height and of appropriate breadth, while the depth of the figures had to be narrow in proportion to the size. Here we have an elaboration of sculpture which is neither in the round, in high relief nor low relief, but of a new kind, the technical name for which is yet to be determined.

The sculptor has permitted each of the symbolic characters to tell its own story: At the extreme left of the attic is Philosophy, represented by an old man, standing in thoughtful attitude, with the left foot advanced, holding his beard, as does the Moses of Michel Angelo. At the other end is History, a bearded old man, holding huge documents under his arms, standing firmly

on the left foot with the right foot advanced. Both men are draped in the large folds of a mantle, and are enough alike to be brothers, emphasizing the intimate relationship between Philosophy and History. Romance is represented by a young woman, who has in one hand some flowers she has picked up, and in the other some letters. She is thinking intently of the absent lover. Religion is another young woman, gazing upward in an emotion of ecstasy, with hands resting upon her breast. Poetry is represented as a figure waiting for inspiration. Her eyes are closed, and she has the attitude of intense concentration. Drama holds the tragic masque in her right hand, the masque of comedy in her left.

In these sculptures Mr. Bartlett has happily solved an interesting problem, which Cass Gilbert, the architect, has pronounced the most difficult ever presented to a sculptor in this country. All of the figures have been executed in a big way, which will cause them to attract attention at a distance, and the success which Mr. Bartlett has achieved in giving the appearance of colossal proportions, when one considers the narrow depth of the attic, will mark this as a unique achievement in technique.



MADONNA AND ANGELS
BY MATTEO DI GIOVANNI DI BARTOLO OF SIENA

LESSER KNOWN MASTERPIECES OF ITALIAN PAINTING

IV—THE MADONNA OF MATTEO OF SIENA

DAN FELLOWS PLATT

WINSOMENESS is basic in the art of Siena. In the fifteenth century the ablest exponents of the quality were Neroccio, whose picture in the Berenson collection formed the subject of a previous note, and Matteo di Giovanni di Bartolo, usually known as "Matteo of Siena," though he was Siennese by migration only, his birthplace being Borgo San Sepolcro, on the far side of Tuscany, eastward. In 1453 we find him in Siena, making a tax-return as "a painter who is learning." Judging from this, authorities place his birth close to 1435. He died in 1495. All his life he kept in touch with Borgo. We find pictures by him there, some painted in 1487, and his daughter, Elizabeth, found there a husband. His uncle, Francesco, was a Siennese notary, which possibly accounts for our artist's choice of a residence.

Matteo was prolific, upwards of eighty of his works coming down to us. Of these, certainly one of the most charming is the subject of our illustration. It is found in that greatest of American collections, which, through the courtesy of the owner, Mr. John G. Johnson, of Philadelphia, has been available to so many American and foreign students of art history. Ten years ago, in the *Rassegna d'Arte* of Milan, Mr. F. Mason Perkins published this beautiful madonna in an article on the Johnson collection. As Mr. Berenson, however, in the recently issued

catalog of the collection, failed to reproduce our picture, our illustration may be welcome.

Matteo's artistic derivation must be sought in his pictures, the archives telling us nothing in that particular. Undoubtedly he was bred in the best Siennese tradition, handed down from the trecento masters by Sassetta and his pupil, Vecchietta. Mr. Berenson believes that his true master may have been Domenico di Bartolo. However that may be, Matteo certainly followed Domenico in his fruitless wandering toward the realism of the Florentine school. How impossible it was to graft the form and movement of Florence upon the pensive and decorative art of Siena is abundantly apparent in those later works where Matteo depicts the strenuous scene of the "Slaughter of the Innocents." If there be such a thing as artistic evolution, we are here taught that evolution must follow a true line, a line of true heredity. One is often tempted to doubt evolution in art—for was not Duccio, the first of the Italians, the greatest?

Matteo's principal followers were Cozzarelli and Pacchiarotto, works by whom have been in the past often attributed to the greater master. Modern criticism has gradually freed Matteo from responsibility for these works of lesser excellence, with the result that we now have a truer appreciation of the high level of his artistic accomplishment.



HALL OF CUPID AND PSYCHE
DEL-VAGA'S FRESCO, CASTEL S. ANGELO IN ROME



THE PROMETHEUS MYTH, FROM BAUMEISTER, NO. 1568

THE STORY OF CUPID AND PSYCHE

I—IN ANCIENT ART

ELIZABETH HAZELTON HAIGHT

WHO does not know the exquisite love-story of the God of Love and the Maid with the Butterfly Wings? Brilliantly recorded in Apuleius' romantic Latin, retold in Walter Pater's prose and William Morris's poetry, its fairy gossamer and mystic tints have become part of our English heritage. But the wonder is ever new that the freshness of this dainty thing was not born in the beginnings of the earth.

"Surely the world was good,
And lip and passion and speech
Still seemed to sparkle and quiver
In sunlit dew of the morn;
And the wood-nymphs danced through the
wood,
And the sea-wind sang to the beach,
And the wise reeds talked in the river,
When this tale came to be born.
No! in an age like ours,
Dull, philanthropic, effete,
From the dust of a race grown stupid
And a language deep in decay,
Sudden, with scent as of flowers,
With song as of birds, the sweet
Story of Psyche and Cupid
Strangely sprang into day."

Mackail voices our own surprise.

And to the student of ancient literature and art it is indeed amazing that this story which has so much of the folk-tale about it is not found in books or in art until the second century A. D. of Rome's history. This fact seems to make the title of this paper a paradox, but let us for the present leave out of our thought the romantic tale so fully developed by Apuleius and turn to it again when we study the Renaissance Italian art which richly illustrates it. And forgetting all the Apuleian episodes for the moment, let us see what Eros and Psyche were to the Greeks and Romans before the age of Marcus Aurelius.

The personification of the two Greek words *Ἔρως* and *Ψυχή*, love and the soul, goes back to Plato, chiefly to the *Phædrus*. In that delightful dialogue where, by the Ilissus under the plane tree, amid the shrill summer music of the cicadas' band, Socrates, ever so ironically and tactfully, teaches young Phædrus something of what love and the soul are, the great teacher repre-



CUPID AND PSYCHE
ANTIQUE GROUP, CAPITOLINE MUSEUM IN ROME

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sents in vague fashion the Soul as having wings, suggests that Love makes these wings grow, and pictures the happiness of the Soul, the Psyche, swayed by love. All this is mystical symbolism, ethereal, formless.

In the Greek epigrams of the second and first centuries before Christ, Eros and Psyche have assumed more personal form, and are clearly accounted lovers. The haunting quality of these delicate poems is felt even in English renderings. Two from Meleager picture Psyche tortured and threatening Eros; and Psyche paying heavy penalty for having nurtured Love.

"If thou scorch so often the soul that flutters round thee, O Love, she will flee away from thee; she too, O cruel, has wings!"

"Did I not cry aloud to thee, O soul, 'Yes, by the Cyprian, thou wilt be caught, poor lover, if thou flutterest so often near the lime-twigs'? Did I not cry aloud? And the snare has taken thee. Why dost thou gasp vainly in the toils? Love himself has bound thy wings and set thee on fire, and sprinkled thee in thy swoon with perfume, and given thee for thy thirst hot tears to drink."

"Ah, suffering soul, now thou burnest in the fire, and now thou revivest, and fetchest breath again. Why weapest thou? When thou didst nurture pitiless Love in thy bosom, knewest thou not that he was being nurtured for thy woe? Knewest thou not? Know now his repayment, a fair foster-hire! Take it, fire and cold snow together. Thou wouldst have it so; bear the pain; thou sufferest the wages of thy work, scorched with his burning honey."

In other epigrams, Love is represented as bound, with a suggestion that it is in return for his binding fetters.

"Who thus has bound the winged

boy? Who has put swift fire in chains. Who has laid hold on the gleaming quiver and bound tightly the hands that sped the swift arrows behind the back of the archer, and fastened him to a strong column? These are cold consolations for mortals. Did never this binder himself bind the heart of his tormentor?"

This is by Satyrus. Another by Alcæus runs:

"Who has made you one impiously captured and thus put you in fetters? Who has bound your hands together and besmirched your face? Where are your swift arrows, hapless one, where the bitter, fire-bearing quiver-holder? Verily in vain has the sculptor toiled who bound you, the one who torments gods with your sting, in this snare."

Alcæus wrote in the early second century B. C. Crinagoras, of the time of Augustus and Tiberius, gives much the same picture of Love repaid.

"Yes, weep and groan, binding together the sinews of your hands, O Plotter. Such actions are fitting for you. There is no one who will relieve you. Do not cast piteous glances. For you yourself have wrung tears from other eyes, and have planted bitter weapons in the heart, and have sped the arrow of desires which cannot be escaped, O Eros. And these woes of mortals caused you mirth. You have suffered what you have caused. Noble is justice."

The allusion in Alcæus' epigram to a statue of Love in fetters is interesting because it shows that the art of the time was inspiring some of these epigrams, perhaps reflecting others. And in sculpture and gems we may trace these same ideas of Eros and Psyche and of their relation to each other.

The oldest known work of art on which the pair is represented is a bronze



CUPID AND PSYCHE
GROUP BY RODIN IN THE METROPOLITAN MUSEUM

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relief of Corinthian work. Eros and Psyche are girl and boy, fully clothed, but with bird wings. Cupid is touching Psyche's chin with one hand and the two stand side by side. The latest representation of Psyche of which the date is certain is a mosaic on the ceiling of Sainte-Constance in Rome, probably of the early fourth century A. D. Between these two come statues, engraved gems, Pompeian wall-paintings, funeral reliefs, both Pagan and Christian, and the paintings and mosaics of the catacombs. The statues extant are all replicas and hard to date. The originals belonged probably to the second and first centuries B. C. The engraved gems are not earlier than Hellenistic times. The Pompeian wall-paintings belong to the first century of the Christian era. The funeral reliefs range from the first to the fourth century A. D.

Collignon, whose monograph on this subject has been the starting-point of all work since, lists twenty statues of Psyche in the museums and collections of Europe. The most common subjects are Psyche tortured by Love, Psyche prostrated at his feet in an attitude of supplication, and Psyche finally reunited to the God. The beautiful statue in the Capitoline Museum which shows Psyche crouching in dread and looking up surely belongs to the second type. The most famous group of the third type is the one in the Capitoline where the young lovers embrace with the most unconscious and touching tenderness (page 44). Neither has wings, but their identity is indisputable, as one glance at another group of the same type in the Uffizi will show where the attitude is identical, but the figures winged. The quiet classic reserve of the Capitoline group is seen most clearly in contrast with Rodin's treatment of the same theme (page 46). The other theme

of the epigrams, Eros in fetters, appears in a group by Aprodias in the Berlin Museum (about the time of the birth of Christ). Here again the pair is wingless. Eros' hands are bound behind his back. Psyche's hands rest on Eros' shoulders.

In the engraved gems, Collignon gives five chief types, within which are many variants: Psyche alone; Psyche maltreated by Eros; the triumph of Psyche over Eros; the union of Psyche and Eros; a group showing varied subjects. In the first type, Psyche is a maiden, represented sometimes like Nemesis with her head covered by a veil and hand upraised, sometimes a young girl with butterfly wings as in the dainty gem reproduced here (Figure 1, page 53).

In the second type, where Psyche is maltreated by Eros, she is sometimes fettered by him, sometimes (as in our picture, Figure 2, page 53), burned by the flames of his torch; sometimes bound and pierced by his arrow. In certain gems, she is represented simply as a butterfly, tormented by the wild boy, Eros, who pursues with bow or net, or holds the butterfly out to a goose, or roasts it over a spit, or nails it on a tree, or burns it with his torch.

In the third type, the tables are turned and Psyche is tormenting Eros who appears often wounded and fettered, guarded by a butterfly (Figure 3, page 53). In type four, many of the gems are similar to the Capitoline group of sculpture in feeling, as is the one reproduced here (Figure 4, page 53). One famous gem of this class is the Sardonyx cameo attributed to Tryphon in the Boston Museum (Figure 5, page 53), a little marriage scene, where one Eros with a long torch leads the tiny pair to the marriage couch which another Eros is uncovering. Eros clasps a dove to



THE AMEMPTUS ALTAR
FROM MRS. STRONG—ROMAN SCULPTURE, PL. XXV

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his breast. Psyche is a maiden in long robes with butterfly wings.

In the fifth series, Collignon places many different types which he says are scenes of pure fantasy, not to be explained by an allegory of love and the soul. Such a one is the gem where Eros, the charioteer for Dionysus in his revels, is driving two Psyches yoked to the chariot of the god (Fig. 6, page 53). Another, very different, represents Psyche, who has butterfly wings, holding the sleeping Cupid, a baby, on her lap (Fig. 7, page 53). This recalls the picture of the soul nurturing pitiless love in her bosom in one of Meleager's epigrams.

According to Collignon, both statues and gems show a simple allegory of the passions: the chief episodes in the drama are the struggle of the soul against its desires, sometimes victorious, sometimes vanquished, finally reunited to love; later the myth of Psyche transported to the funeral monuments assumed a new meaning, more elevated and grave: a precious hope in the future life and the destiny of the soul after death. Collignon, to my mind, pushes the allegorical interpretation too far, although surely back of the representations of Eros and Psyche in epigrams and art did hover the vague Platonic mysticism.

On some of the gems, several Eroses appear at once. This multiplication of Loves and of Psyches as well is seen more conspicuously in the Pompeian wall-paintings from the house of the Vettii. The decorations of this house belong to the so-called fourth period of Pompeian wall decoration, but show two distinct periods of composition and technique. The paintings which belong to our subject are in the earlier style. They are on the walls of a large room at the end of the peristyle. The general

scheme of decoration shows the usual threefold division of the wall. The ground of the base is black; the main part of the wall is red, and is divided into panels containing floating figures; the upper portion of the wall shows an architectural structure upon a white background. The most beautiful part of the decoration is the frieze of Cupids and Psyches, in the narrow strip (nine to ten inches wide) below the panels. The Loves and Psyches are seen engaged in all the manifold occupations of Pompeians of the time. Cupids make and sell garlands of roses; some make olive oil; others are goldsmiths; some cleaners of garments; some sellers of wine. Two distinctly Roman scenes represent the races of the Circus and a festival of Vesta. Besides this frieze, there are certain narrow sections below it which contain groups of Psyches gathering flowers, very graceful, delicate little figures.

While these pictures are all distinctly genre, reflecting the everyday life of the Pompeians (the parody style, Jahn calls it), the identity of the Loves and Psyches is never lost and the charm of a fairy story permeates the pictures of the little fays even at their humblest tasks.

It is a far cry from the happy use of these fairy Loves and Psyches in a living room to the presence of Eros and Psyche on funeral monuments, but the use of the myth there is an important one, running through four centuries. The sarcophagi whose bas-reliefs show the Psyche-myth belong to the first and second centuries A. D. and use the story to signify belief in the future life. Psyche represents the concrete life of the soul. Five different types appear on these monuments: the soul entering into the future life; the trials of the soul purified by the divine love; the



THE ASH CHEST OF
SEVEREANUS FROM W. ALTMAN, PAGE 259

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reunion of Cupid and Psyche; an elaborate development of the myth of Psyche and its association with that of Prometheus; the transformation of the myth and its amalgamation with other myths to signify the future life.

In the first type (the soul entering the future life), we see as varied conceptions as a butterfly flying up from a skeleton, and Psyche, a maiden, bearing a bust of a dead person. Sometimes Psyche is alone in a corner of a sarcophagus, sometimes she is facing a funeral genius, and always here she seems to represent the soul separated from and surviving the body.

In the second type, the trials of the soul are represented with the suggestion that the soul must be purified and tested as a condition of final happiness, and so Psyche is tortured by Eros as in the statues and on the gems.

In the third type, the theme of the Capitoline group of sculpture is used, the young lovers embracing, to typify the supreme phase of the destiny of the soul,—Psyche enjoying with Eros eternal happiness. The execution of the figures is often poor, but there is an attempt to express intense ecstasy and happiness. A funeral bas-relief in the British Museum is typical.

In the fourth type, the myth of Psyche is associated with that of Prometheus in an allegory of birth and death. An elaborate use of this combination of stones is seen on a sarcophagus in the Capitoline Museum illustrated here. In the center is Prometheus holding a stiff image of a human being which he has just finished. On its head Athena is placing the butterfly soul to give it life. At the left, among representations of men working at the anvil and gods reclining at ease, is the familiar group of Eros and Psyche embracing,—representing

perhaps here the earthly happiness of mortal love. At the right, Prometheus' little man lies dead. A mourning Eros stands over him with inverted torch and Hermes Psychopompos is carrying a little Psyche-soul away to the future world.

In the fifth group, Collignon places monuments in which the story is associated with other myths: with Dionysiac revels as on the gems; as a keynote to the stories of Diana; of Phædra; of Adonis; of Mars and Rhea Silvia. As typical may be taken the sarcophagus of Aninia Hilara, once in Warwick Castle, England, now destroyed, on which, around and beside the groups representing the love of Diana for Endymion, appear Eros and Psyche embracing each other, or accompanying the moon goddess, or making a figured background for her story.

The motivating use of the figures of Eros and Psyche appear also on certain Roman grave altars of the Empire. For instance, on the altar of Amemptus, a freedman of Livia, Eros appears on one side, seated on the back of a centaur, a musical Eros, playing a pipe, and on the other side of the relief, Psyche, mounted on a female centaur, plays the castagnettes. Again on the ash chest of P. Severeanus and his son Blolo in the Vatican, in the center of the front under the inscription is Eros holding up a butterfly in his right hand. On the right end, Cupid stands sleeping, leaning on an inverted torch, and on the left end, Cupid burns with his torch a butterfly-soul, as on the gems (page 50).

The Christian monuments on which Psyche figures are largely funereal,—sarcophagi found in Christian cemeteries; decorative paintings in churches and catacombs. They date from the second to the fourth century A. D. The

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THE ENDYMION MYTH, FROM C. ROBERT, III, I, TAF. XXIV

favorite Pagan type of Eros and Psyche embracing appears on several sarcophagi, on one with a representation of the Good Shepherd, on another with the story of Jonas. The myth is used of course to signify the idea of resurrection and eternal happiness, and its adoption suggests how vague was the boundary between Paganism at its decline and Christianity at its birth. The same assimilation of Pagan and Christian ideas is seen on a Christian sarcophagus in the Lateran where Eros and Psyche, in the midst of some Bacchic genii, are occupied with the work of the vintage. All the pagan thought of Bacchus is gone and the scene represents "the true vine," which is the royalty of the Christian God, while Psyche plucking the grapes symbolizes the happiness of the Christian in the world to come.

In certain paintings in the catacombs of Domitilla Psyche is dancing among little genii, but the principal spaces for decoration are occupied by Daniel in the lion's den and Noah in the ark,—curious companions for Psyche. In another hall, Psyche and the genii are

plucking flowers. It is thought that when in the third century the catacombs were opened to the public and their paintings were subjected to the curiosity of the people and the watchfulness of the magistrates, the Christians took for safety an innocent Pagan subject which was adapted to their own ends. They represented Psyche often as a child surrounded with flowers in scenes of happiness and in doing so gave her a new grace. In this spirit is the mosaic of Sainte-Constance where Psyche, dancing, with her flowers, is a graceful symbol of eternal happiness.

Such are the appearances of Eros and Psyche in ancient art. Sculpture, gems, wall-paintings, funeral monuments all use the myth in these same vague outlines, but no trace of the Apuleius' romance appears. Yet as the representations of Eros and Psyche vary from figures of two small children, or many little Erodes and Psyches, or boy and butterfly, to adolescent lovers, it may be that in the lad-maid type of the Eros-Psyche tale the way was prepared for attaching the names of the God of Love and the Winged Soul to the lovers in that old

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fairy tale or Märchen which Apuleius found, perhaps "the floating star-matter of many a delightful old story."

Another paper will retell Apuleius' tale and show how Italian Renaissance art illustrated it.



DIGHTON ROCK

WM. H. HOLMES

THE famous inscribed stone known as Dighton Rock is a mass of silicious conglomerate lying in the margin of Taunton River, Bristol County, Massachusetts. The length of the face measured at the base is eleven and one-half feet, the height a little more than five feet. The broad face, to within a few inches of the ground, is covered with ancient pictographs consisting of irregularly incised figures, a few having a slight resemblance to runes, while others are triangular and circular and a considerable number suggest the human form, several faces being readily made out, and a deer with antlers is distinctly shown. In the accompanying illustration the figures have been rendered distinct by chalking the lines.

Cotton Mather sent a rude woodcut of the entire inscription to the Royal Society of Great Britain in 1712. Copies were also made by Isaac Greenwood in 1730; by Stephen Sewall, of Cambridge, in 1768; by Professor Winthrop in 1788; by Joseph Gooding in 1790; by Ed-

ward A. Kendall in 1807; by Job Gardner in 1812, and one for the Rhode Island Historical Society in 1830. Soon after this the suggestion was made that it was a runic inscription of the Norsemen and the interest excited by this caused it to be frequently copied and published. The opinions advanced in regard to the origin and significance of the inscription vary widely and illustrate the fertility of the average imagination. The members of the French Academy, to whom a copy was sent, judged it to be Punic; Lort, in a paper in *Archaeologia* (London, 1786), expressed the opinion that it was the work of a people from Siberia; General Washington, who had personal knowledge of the Algonkian and Iroquoian tribes, pronounced the inscription similar to those made by these peoples. The Danish antiquaries decided that it was the work of the Northmen; Professor Finn Magnussen interpreted the central portion, as consisting of runes recording the fact that Thorfinn with 151 men took possession of the country; and



HISTORIC DIGHTON ROCK
FAMOUS INSCRIBED STONE, BRISTOL COUNTY, MASS.

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even Doctor De Costa was persuaded that the central part is runic. Buckingham Smith was inclined to believe it to consist of ciphers used by the Roman Catholic Church. The most extraordinary effort at interpretation is that of the Rev. John P. Lundy, who, utilizing his knowledge of Chinese radicals, furnished the following reading:

"A chain or band of folk from the sunrising (or East), after a long and stormy voyage, found the harbor of a great island. It was wild, uninhabited, green and fruitful. On landing and tying up our boats; we first gave thanks and adoration to God, Shang-Ti, the Supreme Ruler of the universe. We then sacrificed a human head to the moon, burning it and the body on a round sun-altar. The next morning a bright sun shone auspiciously on all things below; the heavenly omens and prognostics, duly consulted, were all favorable. We then struck across the tangled forest-land westward. Our mouths hankered after something to eat and drink. We found the blue-black maize of our native land and wild fruit. We filled our rice-kettles. We dug a pit under the rocks of a hillside, put in our corn and fruit, and cooked them. We sat down under the shady trees, covered with wild grapes, and ate our fill. When the moon rose,

we retired to our hut or bough-house, and slept. The next day we pushed on westward through the tangle, guided by the sun. The chief gave the orders and led the way. We all followed in close march. We crossed some low hills and came to green meadows, filled with wild rice or oats. A stream of water came down from the hills. We stopped; we made a great feast; we sang and danced around our big kettle; its sweet odors curled up high to Shang-Ti, our God and Father in heaven. This memorial-stone or altar is dedicated to Shang-Ti, our Ruler and Guide to this newly-found island."

Schoolcraft, the well-known writer on Indian history, decided without reservation that the inscription was entirely Indian. He submitted drawings of the figures to an Algonquian chief, who interpreted them as the memorial of a battle between two native tribes. Although this Indian's explanation may be without substantial foundation, the consensus of opinion among students of aboriginal art today is that the inscription is purely Indian, not differing in any essential respect from thousands of petroglyphic records (undecipherable save in so far as the pictures tell the story) scattered over the continent from the Atlantic to the Pacific.

CURRENT NOTES AND NEWS

THE FRONTISPIECE

THE design presented in our frontispiece as a suitable emblem for ART AND ARCHAEOLOGY is an allegorical picture to illustrate and impress the great fields of human knowledge to which our magazine is devoted. It is an adaptation of a book-plate designed and owned by one of our members, Mrs. H. H. S. Handy, of the Syracuse Society of the Institute. The design was executed for Mrs. Handy by Ames and Rollinson, engravers, of New York. The picture of Puvis de Chevannes in the plate is one of a series of eight mural paintings executed for the Boston Public Library, entitled "The Muses Welcoming the Genius of Enlightenment." The eight panels are Astronomy, Chemistry, Dramatic Poetry, Epic Poetry, History, Pastoral Poetry, Philosophy, Physics. Our panel is History. It "shows an abandoned hillside, where, ages before, men had built a noble temple for the worship of their gods. A single column stands amid the ruin, the sole remnant of a Doric Colonnade. A woman, the personification of History, with laurelled brow, stands upon the worn and broken steps which once led to the shrine, and with uplifted hand seems to conjure the Past to unfold its secrets. By her side is a naked youth bearing the book and torch of science."

On the border about the picture we have grouped the eight great subjects the magazine stands for: Archaeology, History, Civilization, Art, Architecture, Sculpture, Painting, Handicraft, and underneath are the words of Emerson from his poem on Art

"Teach him on these as stairs to climb
And live on even terms with Time"

THE RECENT EXCAVATIONS AT POMPEII

NUMEROUS popular accounts of the recent excavations at Pompeii have appeared in the newspapers, but at least, as far as my observation goes, not enough stress has been laid on the scientific value of the discoveries. As in other fields, the early excavations were of a very superficial character, and busied themselves merely with the finding of museum pieces. It is only in recent years that the archaeologist has turned himself to the task of extracting every bit of information concerning the past which the earth affords. The result in Pompeii has surpassed all expectation, and, thanks to the labors of Professor Spinazzola and his assistants, it will be practically a glimpse of Pompeii as it really was which will greet the traveler when the new excavations are thrown open to the public.

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Those who have visited the ruins will remember that as they came from the Forum by the Strada dell'Abbondanza, they reached the end of the excavated area about a block beyond the Stabian Baths. It is upon the portion of this street which extends in the direction of the amphitheatre that the excavators have been recently employed. It was at first planned to uncover completely the houses as they proceeded, but this was found to require too much time. It was decided therefore to excavate merely the façades and the shops, and to seal up the remainder with a sloping wall of concrete until such time as it can receive proper attention. In the case of a few important constructions only has an exception been made to this rule, and the adjoining rooms cleared out.

Work has already proceeded for a distance of several hundred yards, and the result has been to disclose a street lined with important shops and houses, in much the condition in which it stood before the eruption, and with many details preserved which would have escaped the attention of earlier and less careful workmen. Accounts of many of the finds will be found in the *Notizie degli Scavi* for 1912, 1913 and 1914, but they are so diffuse and mixed in with details of minor importance that it is difficult to obtain therefrom a clear idea of the whole. In these few notes, therefore, the excavated area is treated of as a unit, even if some of the details have been known for some time in the preliminary reports.

As one passes the wooden barricade and enters the newly-excavated region, the first thing to attract attention is the number of projecting second-story balconies which have been discovered. One of these on the north side of the street was a veritable loggia, with columns in front and back, and traces of means for at least partially screening it in by wooden beams or latticework. The discovery here of numerous terra-cotta objects resembling those used to furnish water for birds in modern bird cages has led to the conclusion that at one period at least it was used as an aviary.

Another and hitherto unknown feature of Pompeian architecture is found in a number of sloping tiled roofs projecting from the second story over the sidewalk and serving the same purpose as our modern awnings. At the time of the eruption they were retained in place by the ashes which sifted in below. The excavators, by the use of supporting beams, have left them exactly as they were, possibly the only example of this type of Roman roofing material *in situ* today. In at least one instance, where this shelter projected over doorways, oblong holes were left for the transmission of light, and were possibly covered with glass.

(To be continued)

C. DENSMORE CURTIS

ART AND ARCHAEOLOGY

GENERAL MEETING OF THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

THE general meeting of the Archaeological Institute of America was held in New York, Princeton and Washington, December 28th-31st, 1915. Joint sessions were held with the Society of Biblical Literature and Exegesis in New York, with the American Philological Association in Princeton, and with the Nineteenth International Congress of Americanists in Washington. The annual meeting of the Council of the Institute was held at Columbia University, Tuesday, December 28th. The most important action of the Council was the appointment of a committee with power to consider the new plan presented for the publication of ART AND ARCHAEOLOGY by the James William Bryan Press. This committee gave the plan full consideration, and the contract was accepted and signed in Washington, January 4th. As a result of this agreement, our magazine will henceforth be issued as a 64-page monthly in its present larger and more elegant form, which we trust may meet with the approval of all our readers.

THE NINETEENTH INTERNATIONAL CONGRESS OF AMERICANISTS

THE Nineteenth International Congress of Americanists met in affiliation with the Second Pan-American Scientific Congress, the Archaeological Institute of America and the American Anthropological Association, at the U. S. National Museum, Washington, December 27th-31st, 1915. The sessions on Friday, December 31st, were held in conjunction with the Archaeological Institute.

THE COLLEGE ART ASSOCIATION OF AMERICA

THE fifth annual meeting of the College Art Association of America will be held in Philadelphia at the University of Pennsylvania, Friday and Saturday, April 21st and 22nd. Members having papers to present are requested to communicate with the Secretary, Professor W. M. Hekking, University of Illinois, Urbana, Ill.

ORGANIZED TOURS TO THE EXCAVATIONS IN CENTRAL AMERICA AND THE SOUTHWEST

THE Bureau of University Travel has arranged a series of tours in coöperation with and under the auspices of the School of American Archaeology to the excavations conducted by the School in Guatemala and in New Mexico. The tour to Central America and the West Indies, which includes Quirigua, sails from New Orleans January 27th and will reach Quirigua on February 9th. The summer tours of the Bureau concentrate on Santa Fé and New Mexico during the month of August, when the regular summer sessions of the School of American Archaeology are held.

BOOK CRITIQUES

OUR SUMMER IN THE VALE OF KASHMIR. *By F. Ward Denys.* James William Bryan Press, Washington, D. C. \$2.00.

We are indebted to Dr. Denys for making this land of poetry and song, known chiefly through the enchanting verses of "Lalla Rookh," so real and vital to us. The chapters are not only charming in their delightful portrayal of life in the Valley, but are also valuable for the painstaking presentation of details—the how and when and where of things that go to make up real living in a place. For this reason the book will doubtless prove to be of considerable assistance to tourists, and to those who may not yet have been so fortunate as to visit the Vale of Kashmir it will bring anticipations of enjoyment, and a long-ing desire to partake of the various phases of life to be experienced there in their fullness of beauty and interest. Owing to this intimate touch gained through his long sojourn in the places he so picturesquely describes, Dr. Denys has produced a volume that is an important addition to works in lighter vein on countries too seldom visited. The well-chosen pictures and the artistic letter-press will also add to the reader's pleasure and satisfaction. As the first American who has written of his experiences in the land of Kashmir, the author will doubtless incite others to make the long journey and share with him the varied charms of a region which owes its fame to its intrinsic loveliness and the wild grandeur of the barriers which surround it. Like the dying Mogul Emperor Jehangir, when asked if he desired anything, answered "Only Kashmir," they, too, will ever long for its varied beauties. M. C.

JOSEPH PENNELL: PICTURES IN THE LAND OF TEMPLES. Reproductions of a series of lithographs made by him, March-June, 1913, together with impressions and notes by the artist. Philadelphia: J. B. Lippincott Co., 1915. \$1.25 net.

Joseph Pennell gives two reasons why he went to Greece: "First, because I wanted to see Greece and what remained of her glory—to see if the greatest work of the past impressed me as much as the greatest work of the present, and to try to find out which was the greater, the more impressive. And, second, I went because I was told by a Boston authority that I was nothing but a ragtime sketcher, couldn't see Greek art and couldn't draw it if I did."

He found Greece "wonderful and beautiful" and drew the things that interested him. The result for the reader is forty reproductions of drawings from Taormina, Segesta, Girgenti, Pæstum, Athens, Delphi, with a general introduction and a brief paragraph for each picture.

Probably the picture which has the strongest appeal is the "Storm behind the Acropolis" on which is the artist's comment: "And when the clouds of a spring afternoon gather behind the Acropolis, you realize why it was built on that barren rock: because the builders saw it would be the most impressive shrine on the earth."

Unfortunately Mr. Pennell has the foolish prejudice against the archaeologist which ART AND ARCHAEOLOGY endeavors to overcome. "Greece," says he, "was so much finer before it was discovered by archaeologists, or by most of them, for most of them have no feeling at all for the art they have

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dug up." He does not realize that Greece would perhaps today still be a Turkish possession had it not been for the visits of the early archaeologists and the interest they aroused in the preservation of the monuments of Greece.

M. C.

A CATALOGUE OF CASTS OF ANCIENT AND MODERN GEMS IN THE BILLINGS LIBRARY, UNIVERSITY OF VERMONT. *By Professor Marbury B. Ogle.* Local press, 1915.

The Honorable G. P. Marsh, while United States Minister to Italy, bought from Lord Vernon in 1854 a large collection of plaster and sulphur casts and glass pastes which had been made from antique and modern gems. The late Mrs. Frederick Billings bought these casts and in 1891 presented them to the University of Vermont. Professor Ogle has done for his University and for the students of classics and the glyptic art a great service by classifying and publishing these casts. He has chosen 1318 examples of casts of antiques, and has given a detailed description of each one, assigning dates of the original wherever possible, and giving references to sources of information. Quite apart from the archaeological value of this catalogue, even the general reader will glean from it some very definite ideas of ancient mythological belief and many pictures of the daily life of the Greeks and Romans.

R. V. D. M.

EAST CHRISTIAN PAINTINGS IN THE FREER COLLECTION. *By Charles R. Morey,* Princeton University. Pp. xiii, 86, with 13 plates (10 in color) and 34 illustrations in text. [Vol. XII, Pt. I,

University of Michigan Studies, Humanistic Series.] New York, 1914. The Macmillan Company.

The author presents in sumptuous reproduction a series of ten unpublished miniatures and two painted manuscript covers in the collection of Mr. Charles L. Freer, of Detroit.

The first two miniatures, dated about 1130, from the monastery of St. John the Baptist in Constantinople, are a portrait of St. John Climacus, "he of the Ladder," and the Klimax, or ascent of the Heavenly Ladder, concerning which St. John (525-c. 600), while abbot of the monastery on Mt. Sinai, wrote his celebrated book on monastic discipline.

The remaining miniatures are from a manuscript of the Gospels, and are dated in the second half of the twelfth century. They are portraits of the evangelists, SS. Mark and John, and pictures, some in very fragmentary and ruined condition, from the Passion history, such as the Descent from the Cross, the Descent into Hell, the Doubting of Thomas, etc.

The covers to the Washington Manuscript of the Gospels were painted in the first half of the seventh century. They contain fragmentary portraits of the four Evangelists, preserving the impression of the Egyptian Church regarding these saints.

Mr. Morey's book is valuable, not only because it is a welcome addition to our limited store of source books on Byzantine and Coptic art, but because of the criteria he supplies throughout his comprehensive discussion for the criticism of all Christian art of the East.

CLARK D. LAMBERTON

Western Reserve University

ART AND ARCHAEOLOGY

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has completed its first two volumes and has already won for itself an enviable place in the magazine world. Started by the Archaeological Institute primarily for its lay members, it has already gained a considerable circle of admiring and appreciative readers in the whole field of art and letters.

The purpose of ART AND ARCHAEOLOGY is to give people, in an interesting and attractive way, accurate information in the wide realm of art and civilization, ancient and modern. This information is imparted by valuable reading matter illustrated by beautiful pictures reproduced in half-tone, photogravure or color work.

The wide range we are covering is shown by the fact that during 1914 and 1915 ART AND ARCHAEOLOGY brought to its readers a four-color frontispiece and 269 beautiful and unique pictures to illustrate 49 timely articles and 48 important items in Current Notes and News. The reader has visited excavations in Egypt, Greece and Palestine and the Kaiser's trenches in Corfu; has been with Demosthenes on the Pnyx at Athens; has observed the site of the American Academy in Rome; has made journeys to Horace's Sabine Farm and Pliny's Villa "Comedy" on Lake Como; has become familiar with Byzantine and Moorish art in Constantinople and Spain; has beheld the Rheims Cathedral and various monuments of

art in France and Italy; has studied Aboriginal American art in Central America and reproductions of it at the Panama-Pacific Exposition; and has traced our own recent artistic development in such masterpieces as are to be found in the galleries of Boston, New York, Washington, and other cities.

With the present volume, in its enlarged and more elegant form, the magazine is entering upon a new era and the forthcoming numbers will surpass any that have gone before. W. H. Holmes will continue his series of "Masterpieces of Aboriginal American Art," Lewis B. Paton will treat "Archaeology and the Old Testament" in a number of papers. Garrett Chatfield Pier will acquaint us with interesting monuments of Chinese and Japanese art. Edgar James Banks will discuss "The Seven Wonders of the Ancient World" and we shall begin a systematic presentation of "The Story of the Arts throughout the Ages." Single articles on vital themes too numerous to mention are already in hand. Illustrations in typophotogravures will abound in each issue.

ART AND ARCHAEOLOGY belongs to its readers. We wish you to speak of it as "our magazine." What progress we have made is due to your coöperation. We wish to inculcate this sense of proprietorship and we look to you for words of criticism and of appreciation. Also we place in your hands the nomination of other kindred spirits who should be added to our number.

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THAT THING WHICH I UNDERSTAND
by real art is the expression by man of his
pleasure in labor. I do not believe he can be
happy in his labor without expressing that happiness;
and especially is this so when he is at work at any
thing in which he specially excels.

-WILLIAM MORRIS

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ARCHAEOLOGY

ARCHITECTURE

HISTORY

SCULPTURE

CIVILIZATION

PAINTING

ART

HANDICRAFT



TEACH HIM ON THESE AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME

-EMERSON

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GENERAL EDITOR

D. M. ROBINSON
Johns Hopkins University

ART EDITOR

W. H. HOLMES
Smithsonian Institution

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THE TOWER OF JEWELS
PANAMA-PACIFIC EXPOSITION, SAN FRANCISCO

THE TOWER OF JEWELS

THE most vital period in the artistic development of a great exhibition is at the beginning when architects, sculptors, and painters, in conference, make the allotment of each individual work. In the case of the Panama-Pacific Exposition, the general scheme once determined, each man was asked to indicate his preference in this allotment. All was decided in the most informal and friendly way. I was given the central elevation of the Court of Honor, including the Tower of Jewels and main entrance to the Exposition, and was told to work in conjunction with McKim, Mead & White, who were given the other two sides of the Court. A tower such as this was a very difficult scheme to solve, partly because there are always so many and such a variety of solutions to a problem where there is so little restraint and where so little is suggested by plan and utility. An added difficulty was found in the realization that a tower of the general dimensions agreed upon had to be designed to compose and harmonize with the classic and almost Roman architecture of the other two sides of the Court Yard. There seems to be no precedent for a tower entrance of these dimensions in classic architecture—a tower built over an arch 190 feet high and 60-foot span (which are the proportions of a great triumphal arch), and each study made seemed to suggest a tower on top of the Arc de Triomphe. One of the unhappy features of my selection to do this work was that I realized that I had to do the most conspicuous thing in the Exposition, a thing which would of necessity call forth dispute, and more especially criticism from laymen and those not qualified to judge. The Tower is 429 feet high and 125 feet broad. At either side, flanking the Tower, is a recall of the classic Colonnade of McKim, Mead & White, enclosing two small courts 110 by 65 feet, which also serve as entrance vestibules to the main Court of Honor. The Chief of Sculpture selected Mrs. Harry Payne Whitney and the late Mrs. Bryson Burroughs to do the fountains in these two small courts. The horses, 25 feet in height on the Tower, were given to Mr. F. M. L. Tonetti to do, while Mr. John Flanagan executed the figures on the columns. It is undoubtedly architecturally legitimate to design the temporary buildings of an exposition in a character that one could not contemplate for permanency, and this is not only because the work is to exist for a limited period of time, but because the exposition motive is made up not only of the educational aspect, but also has purposes of diversion and amusement, and it is therefore proper to relax one's seriousness to some extent. As the Tower was to be lighted, the distribution of lights necessarily entered into the design to a very important degree, and it was really designed to be seen at night, when illuminated. It is to be regretted that in this country there is no provision to make permanent the features which would better the general plan of the municipality which has fostered its construction. I refer more especially to the landscape treatment, such as avenues, terraces, or fountains and decorative features, which, when well designed, improve the looks or extend the limits of a city. Let us hope that those who have control of the property and who are interested in the future growth of the municipality will make every effort to preserve the landscape, which at best can be only the beginning of a possible development which, if preserved, will become a monument to American Municipal Art.

THOMAS HASTINGS



THE EARTH GODDESS, COATLICUE,
PATRON OF FLOWER SELLERS. COLOSSAL STATUE, MUSEO NACIONAL, MEXICO

ART *and* ARCHAEOLOGY

The Story of the Living Past

VOLUME III

FEBRUARY, 1916

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MASTERPIECES OF ABORIGINAL AMERICAN ART IV—SCULPTURE IN THE ROUND

W. H. HOLMES

IN speaking of masterpieces of art we usually think of the highest products of genius among civilized nations, but we are at liberty to think of the best works of any people, whatsoever the culture status, as the masterpieces of that people. Extending our vision thus into the field of prehistory we may think of the highest work of long-vanished races as the masterpieces of the particular time, place, and people, thus opening up a vast perspective of masterpieces, beginning in the foreground with the highest achievement of the master sculptors of the modern world and extending backward to the very inception of culture. At the vanishing point we find the earliest masterpiece in the first stone from which a chip was designedly removed by the hand of man. This chipped stone was, however, for the man of that day an achievement quite as remarkable as the

greatest product of the sculptor's chisel of the present period.

In referring to certain of the sculptural works of the American aborigines as masterpieces, we do not imply comparison with the masterpieces of the Old World. They are the work of a people still well within the shadow of the stone age, yet a close examination makes it apparent that the aborigines possessed æsthetic gifts and appreciation of a high order, and it may be said without great risk of contradiction that no known people while yet within the confines of the stone age has ever surpassed them in works of taste in sculpture, wood-carving, metal work, architecture, painting, and the ceramic and textile arts. They sought to beautify whatever they touched, and even the things of ordinary use were often embellished with painstaking care. While we think of this taste for elaboration



MUTILATED SCULPTURE,
CHAPULTEPEC PARK, CITY OF MEXICO



AZTEC MASKETTE OF GREENSTONE REPRESENTING A
WEeping CHILD. ACTUAL SIZE

and finish as due to the promptings of the æsthetic sense, there is no doubt that in large part it was due to the requirements of religion, for there was little in the life of the Indian that did not have to be considered in its relation to the gods; and the gods, as created and interpreted by the priesthood, granted their favors especially to those who offered the first fruits of the land and the best that the hand of man could make.

With the Americans stone was used to shape stone, although in Mexico and Peru bronze had been made and was used to an undetermined extent. The implements were of the simplest kind—hammers of stone for fracture and hammers and rudely shaped picks and chisels for crumbling and incising, and stones of varied shape and texture for grinding and polishing. The processes were essentially the same, however, as those employed in civilized art, al-



JADE AX CARVED TO REPRESENT A GROTESQUE
HUMAN FIGURE. HEIGHT 10½ INCHES

though the devices for their operation were of the simplest kind. All are agreed that, considering the primitive character of the implements, the extent and perfection of the work are hardly short of marvelous.

APOTHEOSIS OF THE STONE HAMMER

Before passing on to a consideration of the varied products of the sculptor's art I must stop to pay tribute to a very humble implement—the stone hammer,

ART AND ARCHAEOLOGY

doubtless the first tool employed by the first sculptor in the world. The story of this implement as gradually brought to light by archaeological science in recent years is exceedingly interesting. Although at first a boulder merely, or any inchoate bit of stone and later of slightly specialized form, it may be justly regarded as the most important objective factor in the evolution of civilization. It served in shaping stone, first by fracture and then by crumbling and abrading, and the skill acquired by long ages of experience in this work led finally to the manipulation of metal. All shaped things are thus its children—all tools, implements, utensils, and machines employed in all the arts; all works of art—the masterpieces of sculp-

ture, the temples and palaces; all great inventions—the ships that sail the sea and the air, the engines that move the world and even the engines of war that destroy cities and annihilate armies, all alike owe their existence to this simple tool. But for the part it has taken in the scheme of evolution, man would have remained a hunter of game and a gatherer of wild fruits, employing only unshaped stones and improvised clubs. His uncultured hands would have continued to serve as those of the ape to battle his enemies and to secure the food necessary to existence. Of all man-made and man-used things the stone hammer is most worthy of deification, but the days of deification of inanimate things are past and it would be a sense-



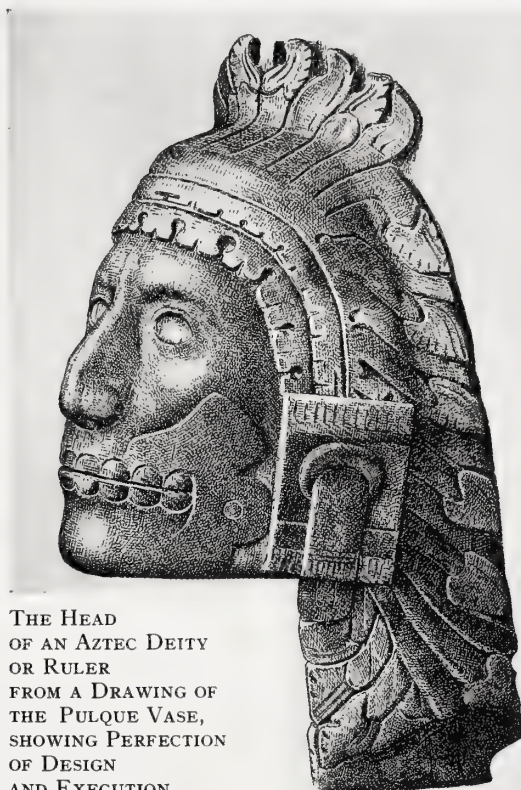
PULQUE VASE WITH BOLDLY SCULPTURED FEATURES OF A DEITY OR RULER. MEXICO

less thing to think of erecting a monument, howsoever magnificent, in its honor, for it has erected for itself a greater monument than man can build; all the things that men have shaped, all the monuments that men have built present and past constitute its vast and noble memorial.

Skill in the technic of the sculptural arts was acquired through the manufacture of implements and utensils long before the thought of representing a living form entered the human mind, and it may be surmised that the first suggestions of the sculpture of living forms in the round came through attempts to elaborate suggestive natural forms in stone such as are plentifully supplied by calcareous and other concretions. Thus a concretion suggesting an animal shape would be improved by boring holes for eyes and scratching a slit for the mouth, and so on, and later sculptured forms would be produced *ab initio*. Although pick and chisel-like implements of stone were employed by the sculptor of primitive times, it is not to be forgotten that without the stone hammer these tools could not have been made.

The initial steps in the representative arts, both plastic and graphic, were essentially religious in inspiration and the sculptor devoted his attention to the carving of images of the multifarious deities to which he imagined himself subject. In their higher phases these arts passed gradually under the influence of the æsthetic sense and the spell of beauty for beauty's sake supplemented the sordid requirements of superstition.

Sculpture of the human form in the round, practiced in many simple forms from very early times, lagged behind the other forms of representation as culture advanced, doubtless in large



THE HEAD
OF AN AZTEC DEITY
OR RULER
FROM A DRAWING OF
THE PULQUE VASE,
SHOWING PERFECTION
OF DESIGN
AND EXECUTION.
AZTEC

part because of the difficulties of execution. In the main it remained in the archaic stage to the end. Numerous examples of sculpture of the human form in the round are recovered from the sites of ancient culture centers, but none are so elaborated as to lead to the belief that they were carved, as was the case with Greek statuary, to gratify the æsthetic sense simply. Relief work, however, comparatively easy of execution, rose to distinctly higher levels, and many examples exist in which appreciation of the perfection of line form and proportion are clearly manifest. Portraiture was practiced in a formal way, the generalized national type of visage being habitually adhered to with possibly individualized details of features, dress, and symbolism which served to



IMAGE OF A SOUTH MEXICAN DEITY,
POSSIBLY THE GOD OF ABUNDANCE. HEIGHT 22 INCHES

ART AND ARCHAEOLOGY

distinguish particular subjects. Facial expression ran the gamut from the roughed-out block of stone to extreme forms of the grotesque and the awe-inspiring, but the smile or laugh as we understand these expressions of emotion seem to have found little place in aboriginal art. In the greater culture centers of Mexico and Central America, carvings of the human figure in the full round are rare. Figures seated, standing, or reclining are rigid in pose, and the limbs and hands are rarely entirely free from the blocked-out body, while the treatment of the hands and feet clearly indicates the narrow limitations of the art as a means of expression.

While the sculptor's art flourished among many of the tribes north of Mexico, little was produced that calls for attention in this place. In middle Mexico, however, much of artistic interest is found, although few examples of importance have escaped the hand of the Christian vandal. Among the crumbling ruins of the Aztec cities are battered fragments of many important works, and numerous figures carved in the living rock of the cliffs are today represented by fragmentary traces which show that even gunpowder was employed in their destruction. A human figure of large size, executed in bold relief on the face of a great rock in Chapultepec Park, City of Mexico, has been destroyed by blasting, the drill holes in the shoulder and in the sculptured base being distinctly shown in the photograph reproduced in Figure 1 (page 72), and certain colossal statues carved in the massive cliffs of the hill of Texcoco, on the other side of the valley, have suffered a like fate.

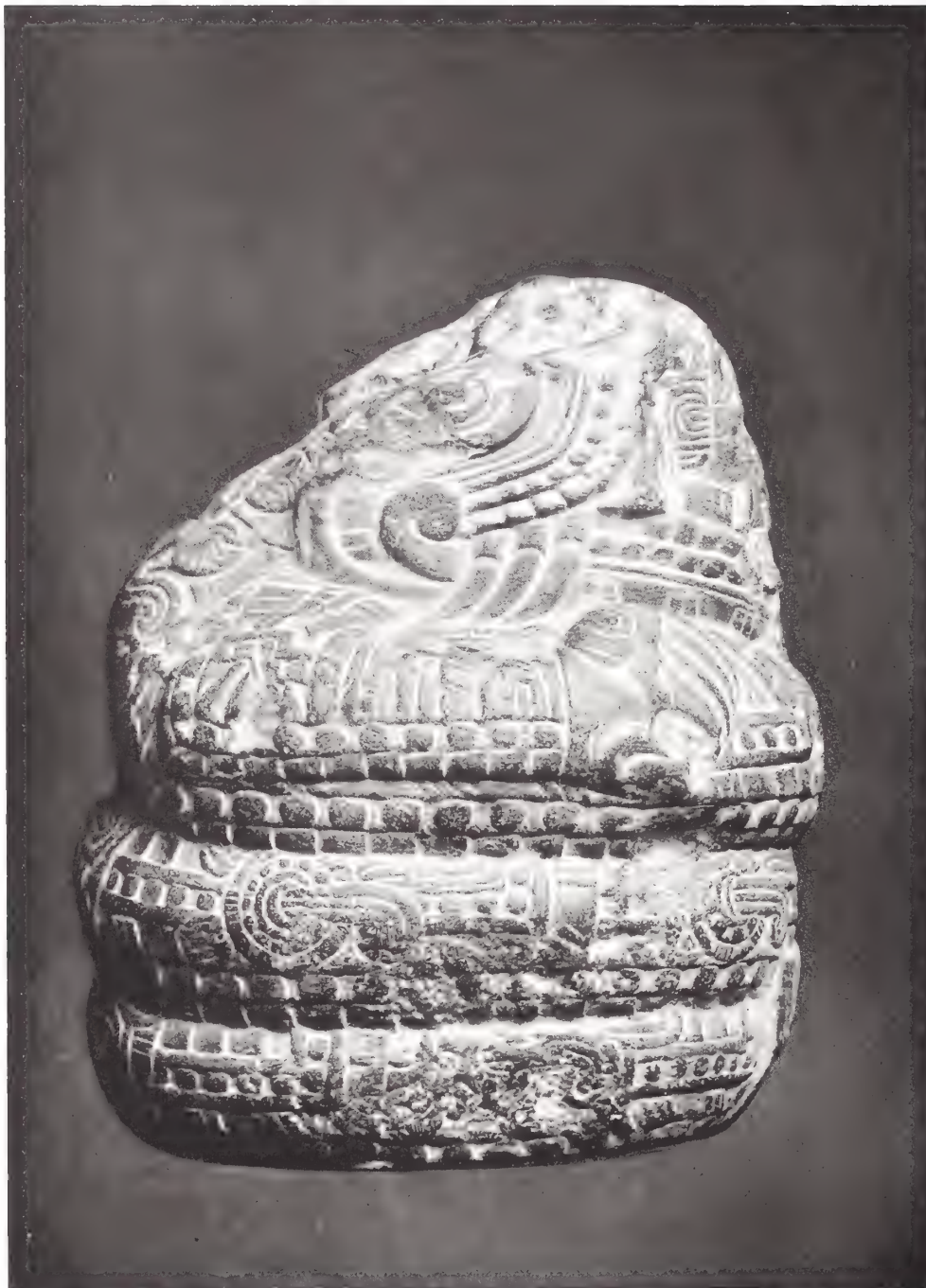
The illustrations which I am able to present in this place are not necessarily representative of the best work of the native sculptor, being selected from



STONE MASK OF XIPE, PROBABLY AZTEC WIND GOD
LIFE SIZE

such as, through the accident of burial during the period of Spanish conquest, escaped mutilation or complete destruction. Among the minor works in stone there are many implements and utensils which, while doubtless invested with religious significance, have received much æsthetic attention. A good example of this is seen in the "votive adz" carved to represent a "weeping infant" (Fig. 2, page 73), and the puzzling stone yokes and the palmate stones of the eastern margin of the plateau are remarkable for beauty of design and perfection of finish. A little Mexican stone vase, supposed to be a ceremonial pulque cup, the exact provenience of which is unknown, appears in Figure 3 (page 74). This is an exquisite piece of work and the features of the personage carved on the front are as perfect a representation of the typical Indian physiognomy as could be produced by the most skilled workman. A drawing of the head reproduced in Figure 4 (page 75) makes apparent the perfection of design and execution.

A boldly carved image of the Zapotec



QUETZALCOATL, THE AZTEC
PLUMED SERPENT DEITY. 18 INCHES IN HEIGHT

god of plenty (Fig. 5, page 76) wears ears of corn in its plumed head-dress and holds a bowl of frothy pulque in its hands. Among the more frequent sculptures of the Aztecs are the coiled rattlesnakes representing the plumed serpent deity, Quetzalcoatl. These strange scaled and feathered monsters are furnished with teeth, tusks, and claws, and are embellished with various sculptured ornaments (Fig. 6, page 78).

Masks were carved in large numbers by the ancient Mexicans. They are often concave at the back and comparatively thin, and were probably intended to be employed ceremonially either over the faces of participants in ceremonies or applied to effigies of the gods, as were the mosaic masks described in a previous number of this series of papers. The smaller specimens may have served for miniature effigies, but were doubtless more commonly worn as amulets, serving thus as personal ornaments. The mask illustrated in Figure 7 (page 77), possibly representing the wind god, is about life size and is by no means equal to many others in beauty of material, form, decorative elaboration, and surface finish. There are perforations for attachment or suspension and for the fixing of pendant ornaments, and the deeply hollowed-out back is embellished with a full-length figure of the god sculptured in low relief. The forms of men, animals, and monsters were variously treated, but usually in a very formal manner, savoring of the archaic, but much skill is shown in working out the symbolic details. The colossal figure of the serpent-headed deity, Coatlicue (Fig. 8, page 70), dug up in one of the streets of Mexico City, where it had been buried at the time of the conquest, is a good example of Aztec work and its embodiment of the serpent motive and the symbols of death and human sacri-

fice gives it a forbidding and sinister aspect in keeping with Aztec character



JADE FIGURINE OF THE WIND GOD OF THE AZTECS
STUTTGART MUSEUM

and thought. Equally forbidding in its aspect and typical of the Aztec myth-



COLOSSAL RECLINING FIGURE, CHICHEN ITZA, YUCATAN

ology is the remarkable little green-stone statue shown in Figure 9 (page 79). The elaboration of the face and body clearly indicate symbolism of death. The carving is most skillful and bold and the finish like that of a gem. It is preserved in the Ethnological Museum in Stuttgart and appears to have no other record than that it is of Mexican origin.

In passing from the Valley of Mexico, the principal seat of the Nahuatl peoples, to Yucatan, the home of the northern Mayas, a decided change in the character, although perhaps not in the grade of the sculptural work, is observed. The best-known example, the so-called Chacmool statue, unearthed by Le Plongeon in Chichen Itza, is illustrated in Figure 10 (page 80). In many cases well-carved figures in the round were

introduced into niches in the façades of the great stone buildings of Chichen and Uxmal, and dwarfish Atlantean figures of formal type were much employed as supports of the stone altars in the former city.

In the more southerly Mayan areas, in Guatemala and Honduras, are found many works which rise to a higher artistic level than those of the north, although there are found few sculptures other than those embodied in monolithic monuments or serving as architectural embellishments. The best examples of the human figure carved as independent works of art which have come to my notice are of the class represented by the so-called singing girl of Copan (Fig. 11, page 81), and the temple images, an illustration of which, copied from a sketch by Dr. Theobert

ART AND ARCHAEOLOGY

Maler, appears in Figure 12 (page 82). It is supposed to represent Quetzalcoatl, the bird-serpent god, and was found in a temple at Yaxchilan, Chiapas. Having been broken up by vandals, the sketch was made from the fragments and probably does not do justice to the original as a work of art. Maler's description, however, is interesting, suggesting as it does the purpose and manner of use of such temple structures, hinting at the same time of a possible Old World origin. The figure was placed, according to Maler, upon the step of a niche, sitting cross-legged in Asiatic fashion, with

dignified bearing, the hands with fans of feathers resting on the knees, from each of which depends a little ornamental chain. The wrists are adorned with cuffs; the broad girdle has a large face-mask in front, below which hang the pendants and the sash. The breast cape is of scale-work and has an edge of beads at the top, which also may be regarded as a necklace. Three medallions with face-mask ornament the garment of scales: one in the centre with pendants below and at the sides, and one at each shoulder with pendants only below. Below the central medallion, a narrow plate with three divisions at



THE "SINGING GIRL," COPAN, HONDURAS



FIGURE OF QUETZALCOATL
FROM AN ANCIENT GUATEMALAN TEMPLE. FROM A SKETCH BY MALER



DRAGON-LIKE MURAL ORNAMENT, COPAN, HONDURAS

each end reaches quite across the breast.

The image has oblique eyes and the face is surmounted by a serpent's head, the upper jaw of which rests upon a head-band of rattles. The serpent's head also has a head-band with a large round flower in the centre and smaller ones above. An ornament of glyphic character in three parts is attached to each side of the serpent's head, and thick plumes of feathers surmount the whole head-dress. It is undeniable, according to Maler, that these images of gods in Yaxchilan and Piedras Negras, sitting cross-legged in their niches, and wearing serpent head-dresses or turbans, are strongly suggestive of the Indo-Turanian representations of Buddha. At all events, the oblique eyes indicate Tura-

nian origin, even though the historical reason why the principal god of the Maya-Toltecs displays the Turanian type may not be clear to us.

Dr. Maler tells us that the Indians come even now from the remotest wilderness to lay down before this image of the god—their "Man from Above"—little sacrificial gifts, to burn incense in tastefully ornamented vessels adorned with feathers, and to perform strange dances to the sound of the *tunkul*, during which they drink copiously of *z-balché*. One of these dances is called by the Monteros "la danza del pito-real," the dance of the toucan, because each of the participants wears the stuffed skin of this bird as a head-dress.

An example of elaborate mural sculp-



SEATED FIGURE FROM THE
"HIEROGLYPHIC STAIRWAY" OF A TEMPLE, COPAN

ART AND ARCHAEOLOGY

tures of Copan is shown in Figure 13 (page 84), and a single example of the bold, dragon-like ornaments set by means of heavy tenons into the walls of the temples of Copan appears in Figure 14 (page 83). It would be difficult to find in any country a more bold and effective mural ornament than that carved on the face of a building block, Figure 15 (page 85), which is said to represent the Fire Serpent, a mythical rattlesnake god.

In Costa Rica and Panama many sculptured figures are found with free limbs and varied attitudes, but extremely primitive in other respects. The most remarkable achievements of the sculptors of these countries are the metate and stool-like carvings which display a boldness in the treatment of life forms and openwork detail entirely unique in native art. In South America the Aymara and others of the more cultured tribes modeled in clay and worked metal with remarkable skill, but their sculptures of the human figure in the round are of little note and are in every respect inferior to the work of the north.

Although referred to as masterpieces of sculpture, the various examples in the round or approximate round presented in the preceding paragraphs can claim little consideration as works of art if measured by world standards. The native artist had much skill in the manipulation of stone and an apparent ability to execute almost any subject that might present itself to his imagination, yet, owing to the conditions under which the art developed, carvings of the human figure in the full round seldom rose above a distinctly archaic stage among even the most advanced of the aboriginal nations. The best examples



THE "FIRE SERPENT," THE RATTLESNAKE DEITY
LENGTH 33 INCHES. AZTEC

of these show practically no appreciation of the artistic possibilities of the human subject, utilized to such wonderful advantage by the sculptors of the Old World, and, in fact, there is in this field no very wide distinction to be drawn between the work of the tribes along the entire axis of the continent from Alaska to Argentina, the treatment of the head and of the face in particular in the central regions having risen above the general level of artistic mediocrity.



THE WORSHIP OF PSYCHE AND THE ORACLE.
PIERINO DEL VAGA'S FRESCO, CASTLE OF ST. ANGELO



THE MYTH OF CUPID AND PSYCHE

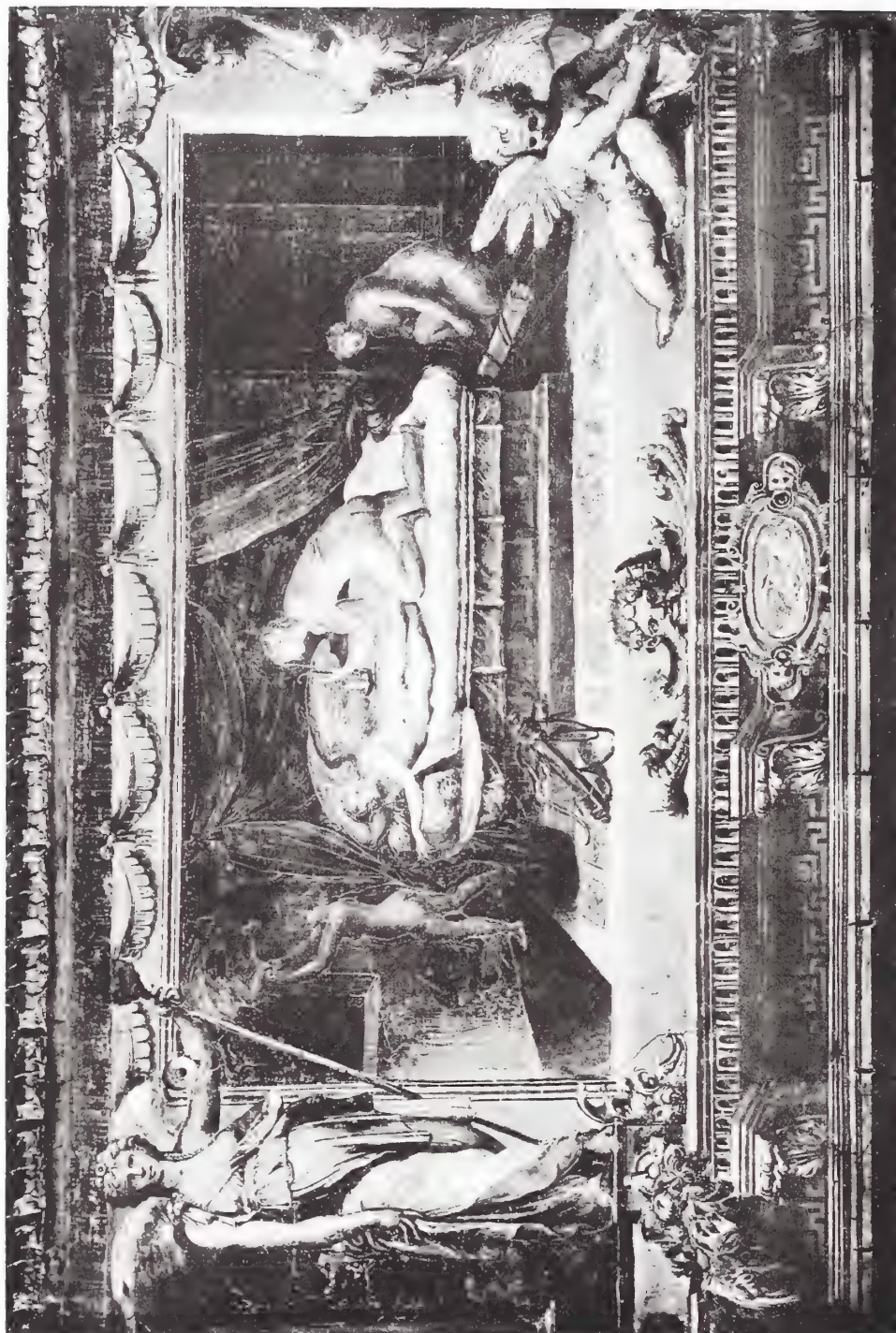
II—IN RENAISSANCE ART

ELIZABETH HAZELTON HAIGHT

“WE find it related,” says Vasari, “that Agostino Chigi had commissioned [an artist] to paint the first floor of his palace, but the artist was at that time so much occupied with the love which he bore to the lady of his choice that he could not give sufficient attention to the work. Agostino, therefore, falling at length into despair of seeing it finished, made so many efforts by means of friends and by his own care, that after much difficulty he at length prevailed on the lady to take up her abode in his house, where she was accordingly installed in apartments near those which the artist was painting; in this manner the work was ultimately brought to a conclusion” (*Lives of Seventy of the Most Eminent Painters, Sculptors, and Architects*, by Giorgio Vasari, edited by E. H. and E. W. Blashfield and A. A. Hopkins, Vol. III, p. 20). Now the artist to whom Vasari refers was Raphael, the palace was the Villa Farnesina, and the pictures were the famous frescoes of the Cupid and Psyche story. Raphael, as

Apuleius himself would say, “Sponte in Amoris incidit amorem, tunc magis magisque cupidine fragrans Cupidinis,” and out of his own passion he recreated the passion of Cupid and Psyche, with such superb inspiration that artist after artist followed his work. This seems to have been the beginning of the repeated use of the tale in the art of the Italian Renaissance.

Told briefly, here is Apuleius' story, that exquisite romance which sometime in the second century after Christ sprang suddenly into life-size stature. A king and queen had three daughters, and of these the two oldest in due time married, but the youngest, Psyche, was so beautiful that all mortals worshipped her as though she were Venus herself, and no man wooed her. Sad at this, her father consulted the oracle of Apollo, and received a horrible answer, a command to leave Psyche alone on the top of a mountain where she should be wedded by her destined bridegroom, a fateful serpent. The wedding was celebrated like a funeral, and frightened



THE DISCOVERY OF CUPID
PIERINO DEL VAGA'S FRESCO, CASTLE OF ST. ANGELO

ART AND ARCHAEOLOGY

Psyche left to her fate, but it proved at first a happy one, for Cupid, sent to torment Psyche by his jealous mother Venus, had fallen in love with her and now had Zephyr transfer her to a marvelous palace, where unseen voices served her. There at night the divine lover made her his own in all happiness.

All would have gone well, had not Psyche's sisters, who came to search for her, been transported to the palace at her request. These wicked women, jealous of her high estate, finding out that she had never seen her husband, who visited her only in the night, incited her to look at his face and slay him, since doubtless he was the serpent announced in the oracle and in time would devour her. Psyche, in her simplicity, was won to the deed, and with lamp and knife in hand, that night learned that her lover was Love himself.

Then, as she had been forewarned by her invisible husband, he must leave her because she had gazed upon his face. And now, unprotected, she fell into the power of Venus, who had all along been jealous of her beauty. Venus imposed four hard tasks upon Psyche, clearly hoping that each would be impossible or fatal: the sorting of a great heap of mixed grains; the gathering of the golden fleece of certain wild sheep; the filling of a vase with the water of the Styx; and the securing from Proserpina of a box of her beauty. Psyche was given miraculous aid to perform each task, and at the end Cupid won over Jupiter to give permission that their marriage should be recognized in heaven. Venus was forced to be reconciled to it; and a royal wedding-feast was celebrated, attended by all the gods.

This exquisite story is given a very romantic setting, and to explain it one must go back to the whole plot of the *Metamorphoses*, in which this tale is a

single episode. Lucius, a man much interested in magic, after seeing a witch transform herself into a bird, by rubbing ointments over her body, in her absence tries the same process on himself with her boxes, but he gets by mistake the wrong prescription and is transformed into an ass. The slave-girl who has helped him in this adventure knows the antidote which will restore him to human form—a meal of roses—but she can get none before morning, so the ass-Lucius must spend the night in the stable. During the night robbers come and take the ass to carry off their pelf. The rest of the *Metamorphoses* recounts the adventures of the ass before he could secure a meal of roses. In one, a young bride on her wedding night is carried off by the robbers to their cave and held for ransom. To sooth her fear and cheer her the old woman who cooks the robbers' meals tells to her (while the robbers are away and only the ass stands by!) this "old wives' tale" of Cupid and Psyche. All this is important for the understanding of some of the pictures.

In the previous number of this Journal I tried to show that Apuleius' story of Cupid and Psyche does not appear in ancient art—either in statues, gems, wall-paintings, on funeral monuments, or altars. But for illustration of Apuleius, Renaissance art is as fruitful as ancient art is barren. Ugo di Maria, in his monograph "*La Favola di Amore e Psiche nella Letteratura e nell arte Italiana*" (Bologna, 1899), claims that the first, as well as the most splendid, representation of the story of Cupid and Psyche in art was made by Raphael in the Villa Farnesina frescoes. These pictures are familiar as they have been reproduced many times and published in a volume by Charles Bigot (London,



VENUS' COMPLAINTS
PIERINO DEL VAGA'S FRESCO, CASTLE OF ST. ANGELO

1884), and I am not going to discuss them. Neither am I going to run over the long list of imitators whom Vasari mentions or Ugo di Maria lists (Giovanni Francesco, Giulio Romano, Francesco Menzochi, Francesco Salviati, Taddeo Zuccheri, Vasari himself, Titian, Correggio, and a host of others), but I wish to present certain frescoes in the Castle of St. Angelo and a small painting in the Boston Museum, unpublished works which I myself have had the opportunity of studying.

As the Villa Farnesina was closed when I was in Rome, it was a great delight to come unexpectedly upon a whole set of Apuleius' pictures in a hall in the Castle of St. Angelo. They are arranged in a frieze, in separate panels, separated by arabesque designs and connected by festoons held by Cupids, and the frieze is placed high on the wall below an ornate ceiling, rich in relief stucco work and gold. Vasari tells us part of the story of this decoration:

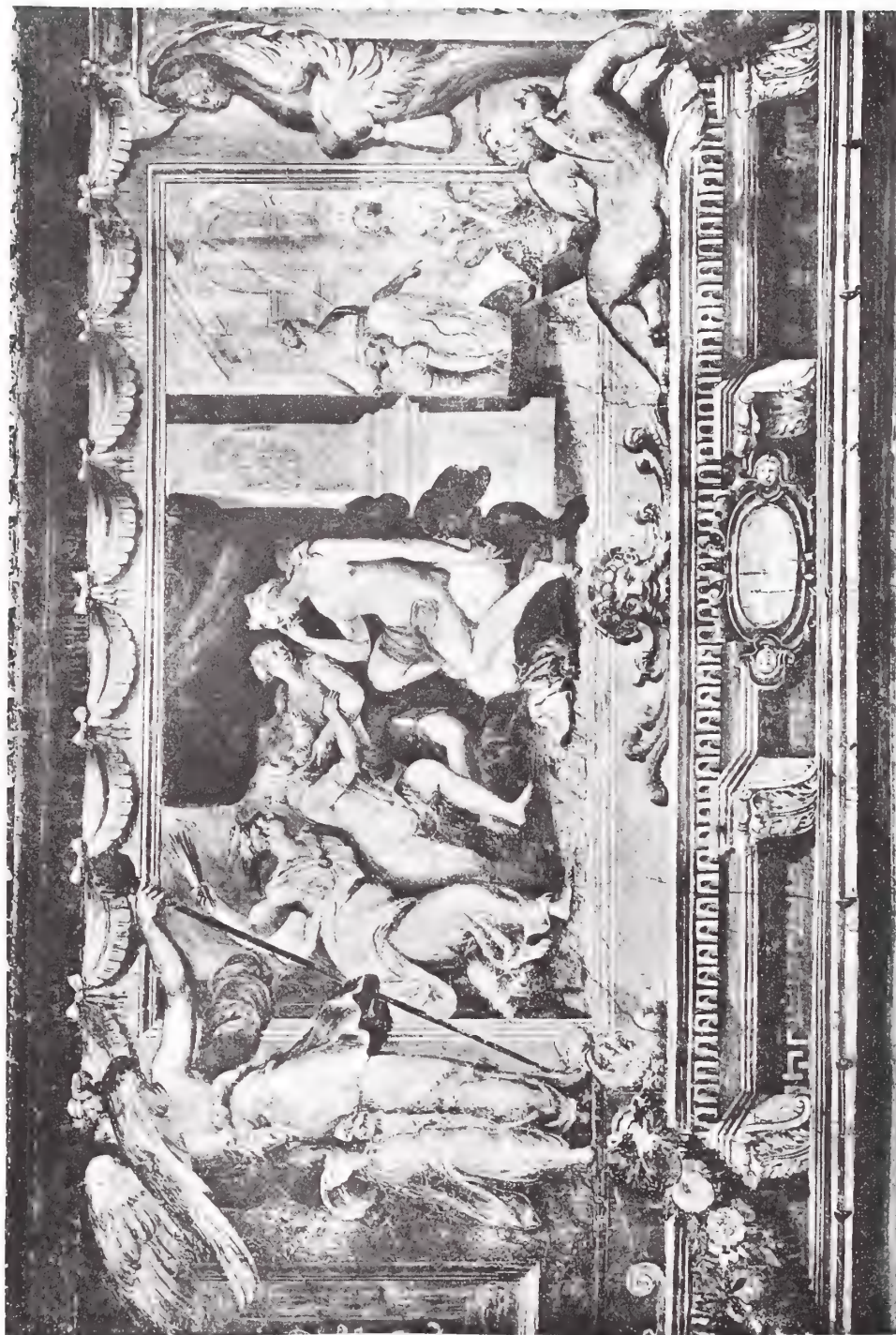
"Now the Castellan of the Fortress Sant Agnolo, Tiberio Crispo, who afterwards became a cardinal, was a man who delighted much in our arts, and he had formed the resolution of embellishing certain portions of the castle, to the end that his Holiness might thus be the more worthily received therein. Tiberio therefore caused loggie, halls, ante-rooms and apartments of various kinds to be rebuilt or restored as the case might require."

He commissioned Raffaello da Montelupo to prepare several chambers, which were decorated after his designs and under his direction. Antonio da San Gallo constructed a gallery which Montelupo decorated with stucco work. "That being finished, the remainder of the apartments were given first to Luzio Romano, finally to Pierino, who

was commissioned to adorn the halls and principal chambers, which he did, partly with his own hand, partly by means of others whom he employed to execute his own cartoons" (Vasari's *Lives*, translated by Mrs. J. Foster (Bohn), IV, p. 119 *et seq.*).

The account books of the work done for "His Holiness," Paul III, show by their entries, according to Mariano Borgatti ("Monumenti d'Italia," No. 4, p. xxxiv), that Pierino del Vaga was entrusted with the decoration not only of the Throne Room and the Hall of Perseus, but also of this Hall of Cupid and Psyche. Pierino del Vaga as a follower of Raphael who had employed him in the execution of his own designs in the Loggie of the Vatican, would naturally follow here his master's great work in the Farnesina, but for his designs he seems to have been more indebted to another source.

Vasari, III, p. 520, tells us that a Flemish engraver named Michele made some very fine plates containing thirty-two stories of Cupid and Psyche, reputed to be very beautiful. This engraver was probably Michele Coxe (1497-1592). Some think that these pictures were falsely attributed to Michele by Vasari and are really Raphael's preliminary drawings for the Farnesina, but at present critics incline more to the belief that these pictures were not from the hand of Raphael. Ugo di Maria points out that the figures of women lack the grace and beauty of Raphael's; that the subjects are treated more licentiously than in the Farnesina frescoes; and that in these pictures Cupid is generally a child, while in the Farnesina he is a young man. Moreover, Messrs. Crowe and Cavalcaselle (Raphael, II, pp. 417-23) list a number of drawings in existence now which are plainly preliminary



PSYCHE'S PUNISHMENT
PIERINO DEL VAGA'S FRESCO, CASTLE OF ST. ANGELO

studies for the Farnesina frescoes: Cupid and Jupiter in red chalk, in the Louvre; Apollo in red chalk, in Vienna; the Three Graces in red chalk, in Windsor; Venus and Psyche in pen and ink at Oxford, and in red chalk in the Louvre; Cupid with the Graces, in red chalk, in Windsor; two cartoons at Bâle for the ceiling frescoes; Psyche with the cup of ambrosia, and Psyche borne to Olympus, in red chalk at Chatsworth; a red chalk sketch of Bacchus (from the Banquet) in the Ambrosiana, Milan. These sketches deal with the actual subjects of the Raphael frescoes instead of being very different from them as many of the thirty-two Michele drawings are. These thirty-two pictures are known to us only by the engravings of Agostino Veneziano and the Master of the Die (Benedetto Verino, see F. Lippmann, "Engraving and Etching," p. 104). Pierino del Vaga, as Ugo di Maria points out, used these pictures attributed to Coxie, as well as some of Raphael's designs, in his panels.

There are nine of these scenes, but I was able to secure pictures of only seven of them. In the first one (Vol. III, No. 1, page 42), Apuleius' romantic setting for the story of Cupid and Psyche is shown. In front of the robbers' cave, sits Charite, the sorrowful bride who has been carried off on her wedding night by the robber band. At the left is Lucius, the ass, very alert and admiring. And facing Charite is the old dame who has been commissioned by the robbers to cheer up their captive. With her left hand she is pointing to a vision of a city at the right, and her lips seem to frame the words:

"Erant in quadam civitate rex et regina".

In the second picture (page 86) there are three scenes. In the center, "in

matutino progressu virginis," Psyche is being worshipped by the people. "Ut ipsam prorsus deam Venerem venerabantur religiosis adorationibus." In the upper right-hand corner, the enraged Venus is pointing out the rival of her beauty to Cupid and demanding vengeance. This group is clearly after Raphael. At the left, Psyche's distracted father kneels before Apollo's shrine, begging favor for the unwedded maid—"ingratæ virgini petit nuptias et maritum".

In the third picture, according to the command of the oracle, the maiden is conducted to the mountain with funeral pomp; and in the fourth, Psyche stands eating in the palace of love and in another scene is shown couched with Love.

In the fifth panel (page 88), at the right, the curious Psyche is examining the weapons of the great god. In the center, she kneels on the bed, lamp and knife in hand, and discovers that her sleeping mate is the beauteous Love God. At the extreme left, is a faint representation of that absurd scene where, as Cupid flies out of the window, Psyche attempts to retain him or accompany him by hanging on to his ankle. "At Psyche statim resurgentis eius crure dextero manibus ambabus adrepto sublimis erectionis adpendix miseranda."

In the sixth scene (page 90), Venus is observed first upbraiding the wounded Cupid, then telling the whole story to Ceres and to Juno (known by her peacock). It is interesting to note in the various illustrations, the griffins, Bacchantes, and Amorini which form the decorative setting for the panels and the tiny cameo-like pictures at the bottom.

In the seventh picture (page 92), whose theme is Psyche's punishment,



PSYCHE AND THE JAR OF BEAUTY
PIERINO DEL VAGA'S FRESCO, CASTLE OF ST. ANGELO

ART AND ARCHAEOLOGY

the Bacchanal and the Cupid have both turned their faces away from the horror of the scene. Venus, calm and unpitying, here sits watching Psyche haled and scourged by her handmaids, Sollicitudo and Tristities. At the right, the goddess, supported by an attendant, is ordering Psyche to sort the heap of grain.

In the eighth scene (page 94), Venus gives Psyche the jar which is to be filled with the beauty of Proserpina. Next the magical tower, personified as a maiden, apparently finds voice, and gives advice to Psyche about her task. At the extreme right, Psyche kneels with the pyxis before a draped figure, which I think is Proserpina, although it may be Venus receiving the box of beauty at the end of Psyche's labor. A tiny group behind shows Cupid awakening Psyche from her fateful sleep.

The ninth and last scene (page 96) is the wedding banquet. At the lower left corner, Mercury is escorting Psyche to heaven. At the extreme right, Cupid is fondling his mother Venus. At the table, sit at the right the happy lovers, at last reunited, and other gods and goddesses are grouped about, Jupiter and Juno presumably in the center. "*Horæ rosis et ceteris floribus purpurabant omnia.*"

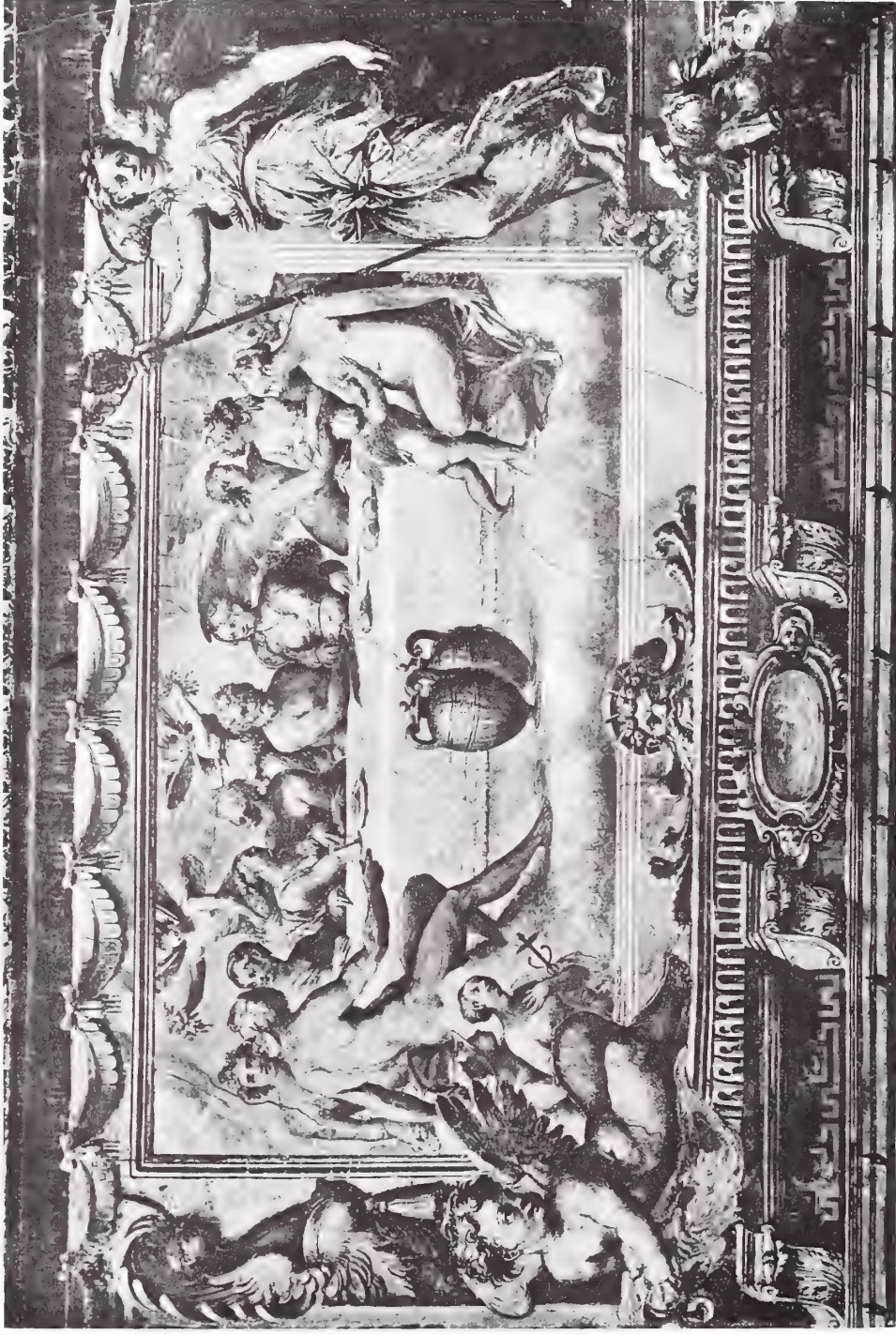
How similar this is to the grouping of Raphael's great fresco, but how inferior in Olympic grandeur may be seen by a hasty comparison with Raphael's work. Many more details from Apuleius are introduced and the glamor and splendor of Apuleius' own marvelous narrative are preserved. At the right, sit Cupid and Psyche in intense absorption in each other. Behind them stand the three Graces, one of whom is pouring balsam upon Psyche's head. Just beyond the pair is Jupiter taking from a glorious young Ganymede the cup in

which he will drink happiness to the lovers. Other gods and goddesses are seated at the table, Juno with Jupiter, Neptune and Amphitrite, Pluto and Proserpina, and over them the winged Horæ are scattering flowers. At the left, a reconciled Venus dances to the music of Apollo's lyre while a jealous Vulcan watches. Amorini are playing with a quiver and with the amphoræ over which (at the right) Bacchus presides. It is a magnificent scene.

In most of his other pictures, Pierino del Vaga is a far more detailed illustrator of Apuleius than Raphael. This is partly due to the spaces Raphael had to fill, for the ten triangular spandrels were adapted to arrangements of but one, two, or three figures and demanded the selection of some one intense moment for each. But Pierino del Vaga crowds into his small panels scene after scene. His work, though not in the grand style, is faithful to Apuleius, romantic, and interesting.

It is a far cry from the Castle of St. Angelo to the Boston Museum, but I wish to show also the Cassone Panel (page 87), representing the history of Psyche, acquired by the museum in 1912 and not yet published. The picture measures $17\frac{7}{8}$ inches by 60 inches. It was bought by M. Guiffrey in Florence in 1912. It had belonged to Mr. John Murray, a son of Fairfax Murray. Mr. Murray attributed it to the School of Filippino Lippi, 1457-1504, and M. Guiffrey accepted the attribution. The coloring of the little painting is very rich, with much gold used for added decoration. Psyche, wherever she appears, is in white and gold; the king and queen in a dark green-blue; the two sisters wear green-blue and red respectively; and Cupid is nude with gold wings.

At the left is the palace, Psyche's



THE WEDDING BANQUET
PIERINO DEL VAGA'S FRESCO, CASTLE OF ST. ANGELO

ART AND ARCHAEOLOGY

home, rich in plum-colored draperies overlaid with gold. On the porch in front, stand in the background the older sisters, in front of them Psyche in white. Six young men stand about the steps in various attitudes of adoration. In the next scene, above, is a tiny shrine of Apollo, and at the right of it the king and queen are consulting the oracle. At the left, the royal pair is leaving the shrine. Above the shrine to the right, Venus in the sky, draped in gorgeous red, is pointing out Psyche to Cupid, and above the shrine to the left, Cupid is flying down towards Psyche. It should be noted that while the progression of the scenes in the whole picture is from left to right, in both these scenes near the shrine events move from right to left. To the right of all this is the fateful hill and at the base of it at the left Psyche's parents are bidding her a sad farewell. To the left, three pompous figures, evidently part of the funeral procession, wait upon the king. There is another scene at the top of the rock where Psyche stands upon the edge of the precipice with Zephyr behind, blowing at her. Next, to the right, she is seen wafted through the air to the palace of Cupid.

In this palace and around it are many scenes. Inside the portico, Psyche is seen first eating at a table, then standing beside Cupid, who is telling her

something, perhaps warning her against her envious sisters. For to the left, in front of the palace, is the next scene where the two sisters depart, carrying Psyche's gifts, golden caskets.

In the remainder of the picture, Psyche appears five times and according to my interpretation in this sequence. In the center at the bottom, she is listening to the fateful advice of her sisters. Next to the right, beside the couch, she discovers that her husband is Cupid himself. Then above is the grotesque scene of her attempt, by clinging to the ankle of Cupid, to follow him through the air. To the left, standing by the palace she watches through an arched doorway Cupid's departure, and then further to the left, at last sinks prostrate on the ground in despair.

The little picture is crowded with figures, not arranged to focus on any point. A slight balance is given to the composition by the palaces at either side, but these architectural features and the many landscape accessories (of trees, hill, water, grass) make the whole composition confused and crowded. Yet it has its own charm, for as we look at the richness of the color and the romance of the details, we feel the joy of the Italian artist, whoever he was, who out of his delight in the beautiful old classical story carefully painted these faithful illustrations for it.

Vassar College



BOY AND GOOSE, BY BOETHOS
VATICAN EXAMPLE OF A GROUP MENTIONED BY PLINY

THE COMIC BEAST IN ROMAN ART

ALLAN BALL

THE Hall of the Animals in the Vatican collection of ancient sculpture is a space which most visitors treat merely as a passageway to the next room. The "very bathos of art," is the phrase in which a distinguished critic has colloquially disposed of it and of all the type of thing which it contains; generally the critics ignore it altogether.

Yet if it adds not much to our knowledge of the best ancient art, it adds considerably to our knowledge of the Roman art patron; and while the study of the patron is essentially more a matter of psychology than of art itself, still, there are phases of art history for which he is the most useful of guides.

Some of the marble creatures grouped in this room are doubtless to be compared with the stone dog and the cast-iron stag which ornamented the front lawns of our youth, characteristic local representatives of a period in nineteenth century art which it is not fashionable to admire. But that last provincial trailing of romanticism was hardly an artistic expression at all; these ancient beasts are more significant, if only that they are at the other end of a series.

For one may even presume to see in such a Roman aggregation of Greco-Roman fancies a germ of that taste for the grotesque which went so far in mediæval sculpture. The studiously uncouth camel's head, its spitting mouth serving for a fountain's vent, the queer goatish and asinine countenances recurring along these presumably classic walls, seem to reveal the same inclination to the caricature of the beastly, which, whatever its symbolic origin or

its occasion in crudity of technique, counted for much in the development of post-classical art. One kind of interest we feel in the swift childhood through which art rose with the Greeks; it is quite another that we feel in the strange second childhood to which art slowly came with the Romans.

The simple fact that there was so much demand for these sculptured and pictured animals is not without significance. One of the most familiar features of Roman social history is that liking for strange beasts from distant lands which Roman ædiles and Roman emperors spent such vast sums of money to gratify in the public shows. In art, obviously, animals were represented because patrons wanted them, whether because of their pictorial effect or from some ulterior interest in their symbolic suggestion or their associations. But one of the marks of intimacy in human relations is humor, and the fact that these animal figures are many of them designed with evidently comic intention is perhaps the most significant thing about them.

The way in which a people takes its art, as a serious matter or a frivolous one, is of course thoroughly indicative of its intellectual constitution. Nobody doubts that the Greeks took their art seriously. Everybody hastens to say that the Romans chiefly annexed theirs as a decorative luxury. Yet in some intimate ways they did not fail to make it express their temperament; the subject is not altogether disposed of by remarking that, as in the theatre the more or less vulgar Roman, like the "tired business man" of current slang,



THE ETERNAL SIMIAN

ART AND ARCHAEOLOGY

desired to be amused rather than to be uplifted, so likewise his sculpture and his painting were expected merely to entertain.

Nevertheless, some of the most serious Roman contributions to art are well known to have been, paradoxically, in the direction of the playful. The popular idea that the Romans "were not given to humor" is in many ways belied, and not least often in their treatment of animals in art.

"With the ancient Greek artists," remarked Winckelmann, "it was not less an object than with the philosophers to investigate the nature of beasts." Myron, for instance, made a cow and a dog which were celebrated; Calamis was famous for his horses; Menaechmus designed a calf that was highly admired for its realism; the reader of the elder Pliny does not need to be reminded of such instances in his accounts of artists and their works.

Now we know it is the nature of some beasts to be funny. This, according to so excellent an authority as the mediæval encyclopædist Bartholomæus Anglicus, is the prevailing rôle of the monkey (page 100); it is not the least of the social functions of the goat and the ass, to restrict ourselves to the most obvious instances. Even on a Greek tombstone top a pair of confronting goats doubtless may look as if they were posing for a bock beer sign. But for such humorous adaptations the Roman art-lover apparently much more than the Greek had a prevalent liking. To say nothing of the products of Greek workmanship found in Italy which it is fair to presume were of Roman choice, there are enough unquestionably Roman works in the way of decorative mosaic and tombstone sculpture to serve as most positive indications, even if the negative were lacking. Of course,

even the wooden horse at Troy might be claimed as in some sense a practical joke; and one thinks of playful fauns and satyrs with their occasional animal companions in Greek vase-painting; but that sort of thing is essentially different from the genre animal figures of which the Romans were so fond.

In these matters, however, the possibilities of misinterpretation are endless. The famous group in the Capitoline Museum, for instance (page 103), of the little girl ("Innocence") holding her bird protectingly away from a snake that springs up toward her, seems to us to have one meaning; to the Romans perhaps it had a quite different one. When we recall that snakes were household pets among them as cats are with us, it seems more likely that the roguish-faced and quite unterrified little maiden is simply tantalizing one pet by means of the other.

The humor of this, however, is in the human figure and the situation rather than in the expression of the brute creatures themselves. The same may be said of Boethos's infant wrestling with the huge goose (page 98)—a group which Pliny knew—or of the Ganymede playing with Jove's eagle, in the Chiaramonti Gallery of the Vatican (page 102), though here the eagle's expression of tolerant boredom with the troublesome boy introduces a more distinctive note.

But a lynx (page 104) which is shelved high in the Hall of Animals was designed by an artist of a penetration that needed no adventitious aid. He has caught the long-drawn cat-smile, given to the curve of the ears a playful suggestion of conventionalized ornament, and with illuminating truth to the character of the animal introduced just the note of dash and sly over-emphasis which is the essence of caricature; and curiously enough it resembles the "snap" and ex-



GANYMEDE AND THE EAGLE
IN THE CHIARAMONTI GALLERY, VATICAN



TANTALIZING THE SERPENT
A GENRE GROUP IN THE CAPITOLINE MUSEUM



A MARBLE LYNX
IN THE HALL OF THE ANIMALS, VATICAN

ART AND ARCHAEOLOGY

aggregation of line with which our earnest modern commercial craftsmen are so innocently trying always to beguile our up-to-date democratic tastes in clothes and other human furniture.

The ordinary art of caricature seems to have begun, so far as our Greco-Roman civilization is concerned, with the representation of animals in human attitudes, and Fleury, the historian of caricature, describes well-defined instances of the kind in Egyptian papyri. One of the peculiar forms in which this sort of Roman art displayed itself was in the cut gems which were used in seal rings. Animals, of course, figured in these devices because of their symbolic meaning, just as they have always done in armorial bearings, and sometimes in even punning reference to men's names. But some of the intaglios exhibit a whimsically humorous fancy that seems to put them into another category also, and quite to justify "Champfleury" in including them in his history.

There are a number of them in the archaeological museum in Florence. On one such stone is a grasshopper playing the lyre; on another an insect with two miniature baskets suspended from a shoulder pole; another shows a stork marching as a soldier full-armed to battle. Chariots are a frequent subject in intaglio designs. On one, an amethyst, is carved a lion standing erect as a charioteer driving a span of roosters; on another a fox, similarly engaged; on another a dolphin on a queer little kettledrum of a chariot driving two caterpillars. A well-known wall-painting from Herculaneum, in the Naples Museum, of a grasshopper in a chariot driving a paroquet, suggests itself for comparison, to say nothing of the griffin driven by a butterfly, which has

long been interpreted as an allegorical cartoon upon the relations of Nero and Seneca.

One of the most obvious of caricatures, however, was an ancient wall-painting discovered many years ago at a village near Pompeii, representing the familiar group of Æneas, Anchises, and Ascanius fleeing from Troy, but with dogs' features instead of human ones. There can be no doubt of the meaning, in view of the complete similarity of the composition to more ordinary pictures of the same subject. It was a perfectly well-known group: Æneas with his old father on his shoulders and leading the boy Ascanius by the hand. The wit in such a caricature is scanty enough, but it shows the fashion of which we were speaking, and possibly also indicates the Egyptian influence.

It is natural to look for some relation between the beasts of ancient art and those of ancient literature, Æsopian fable in particular, but it is doubtful whether the fabulists really contributed much to the interest that finds expression in the animals of the sculptures and the pictures, in spite of the analogous recurrence of mythical subjects in the arts. Phædrus, indeed, Æsop's chief Latin adapter, cheerfully avows that his animals were intended to be amusing as well as to point a moral. Now and then one of the artists who produced the comic beasts of the Vatican may have been performing the function of an illustrator; perhaps he and his patron were thinking of a fable that they read when they were young. Phædrus particularly refers to one story, that of the "Battle of the Mice and the Weasels," as "even painted on tavern walls"; but those taverns have disappeared before more modern hostelries.

(To be continued)



THE THINKER

RODIN IN THE METROPOLITAN MUSEUM

CHARLES NEWTON SMILEY

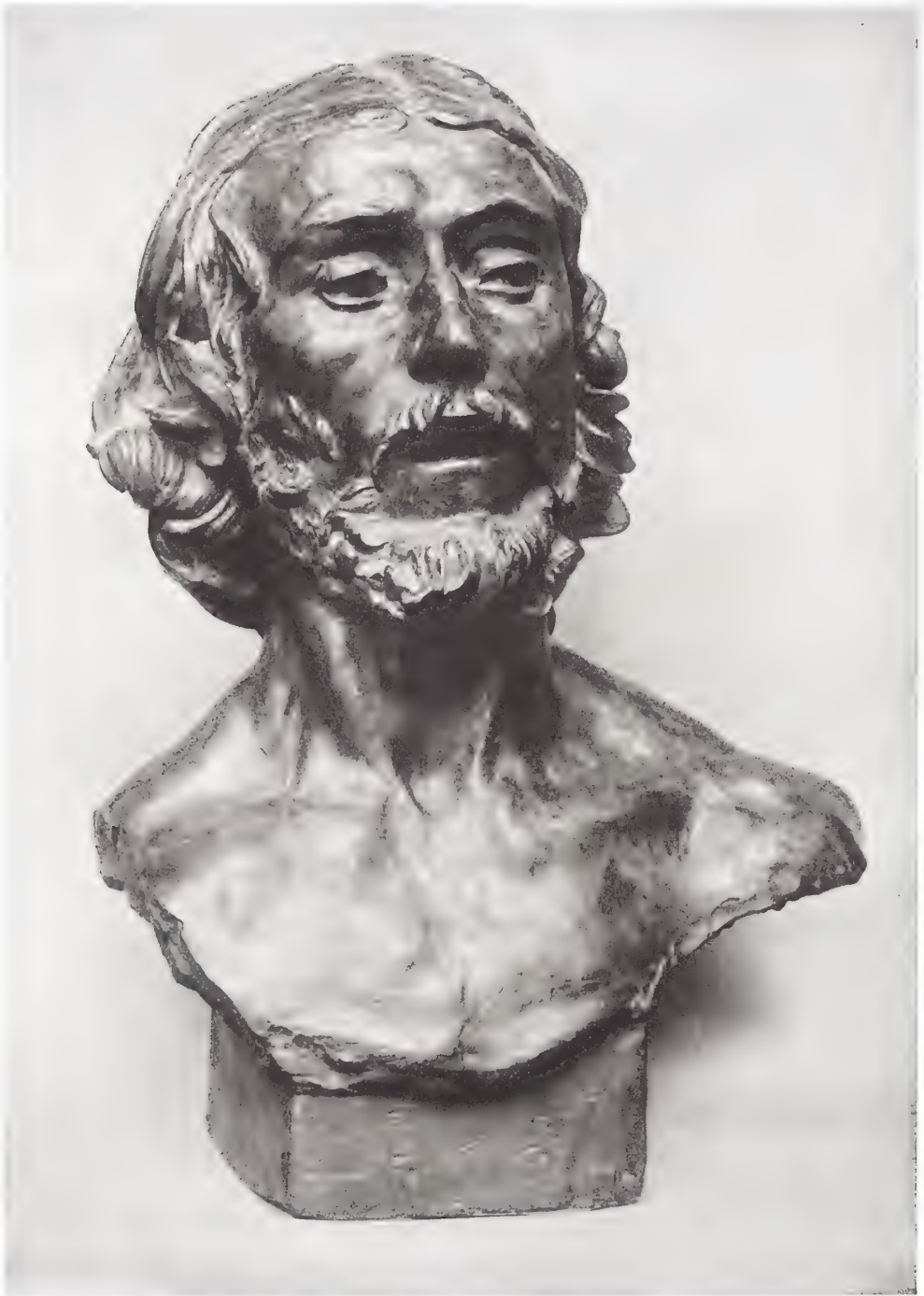
SINCE 1900 the art world has been learning to say Phidias, Michelangelo, Rodin. Twenty years earlier Rodin had shown a technique that placed him with the Greeks in his mastery of the language of his art. As early as 1880 in his *Man of the Bronze Age* he had shown himself an apostle of ideal beauty and a minister of grace. Year by year we have been learning that he is concerned with more than physical beauty; that his message is as great as his language; that he is a profound interpreter of the mystery of life, a poet and a philosopher in stone. Phidias had translated into marble the philosophy of Anaxagoras, that mind has organized the universe, that mind is master of the body, that poise and self-control are ultimate things in human life. Witness the broken arms of *Helios* that still control the fiery horses that drag his chariot from the sea; witness, too, the immortal youths who unperturbed drive their prancing chargers in the Panathenaic frieze. Michelangelo was an interpreter of elemental forces in the universe and in human life, the storm and stress of great inner conflict, of destiny such as only inspired prophets and sibyls could foreknow, of law for life such as only an inspired law-giver could formulate and enforce. It is a marvel that this could be said in fresco and in stone. Rodin in spirit is perhaps more closely related to Phidias and the Greek thinkers than to Michelangelo, although in particular pieces of work, for example the *Adam*, he seems nearer to the great Italian. Like his two great predecessors, he has full respect for the truth, for the fundamental

facts of life, although he does not hold the superficial view of some realists of our day that all truths are equally valuable. Like Sophocles, "he sees life steadily and sees it whole"; like Aristotle he cares almost as much for the appropriate as for the golden mean (if indeed the two terms are not approximately synonymous); like Plato he seems to believe that earthly beauty step by step can lead us to that other higher beauty. He does not confine his conception of the beautiful to the physical; occasionally he takes advantage of something not altogether attractive physically to suggest a higher form of beauty.

Perhaps the more exact meaning of some of these generalizations will be more obvious if we discuss briefly some of the familiar figures in the Metropolitan Museum of Art. The interpretation of these figures of necessity will be subjective, unless we are willing to reduce sculpture to some Pythagorean formula of pure mathematics and admit that it is merely a decorative art, the unimportant handmaiden of architecture. This last sentence was written without any thought of contradicting the irrefutable contention that works of sculpture should be appropriately placed.

THE SISTER AND CHILD (*page 109*)

In the *Sister and Child*, an early work, we find two characteristics which mark all the work of Rodin. First there is the gentle touch which is proof of deep respect and reverence for life. We find it in the *Psyche* and *Eurydice* and in *The Kiss* and wherever in his work the hand touches the body of another.



JOHN THE BAPTIST

The second characteristic is Rodin's respect for the law of gravitation. The right arm and leg of the little mother feel the due weight of the child's body, and the right side of the body makes a proper response to the weight placed upon its members. This characteristic seems so simple, so obviously necessary that we wrongly assume that we shall find it in all artistic representations. It is the one thing in Millet that makes his peasants compelling in all their activities and in all their burden bearing. Many a work of art, beautiful in line and in composition, misses the grand prize because it fails to respect this fundamental law of nature.

We must not miss the beauty of the profile of the little girl's face. It is already illuminated with the light of tenderness akin to mother love.

THE THINKER (*page 106*)

In Paris The Thinker sits in bronze before the Pantheon, where France has laid her illustrious dead. In the crypt below this great temple from the scarce open door of one of the sarcophagi a strong bronze hand holds forth a torch. All can understand this symbol, this "non omnis moriar," this torch race in which some torches kindled in far antiquity still burn. We can understand, too, that some new torches are now being lighted that produce a better light than many that have been extinguished. So far The Thinker can easily go as he sits before the Pantheon; but you are aware that his finite mind has gone beyond this obvious thing and is concentrated on a problem far more complex, a problem that there is no hope of solving, for he is sitting in thought above the Porte d'Enfer where Rodin intended him to be, contemplating the pain of growth, the grief of failure, the hell of embitterment and hate and all



SISTER AND CHILD

the wreck of time. You call him The Thinker, and that is what he and all the rest of us have tried to do; but he is physically better fitted to do anything else and he has set himself a task



ADAM

that will cost him more pain than all his physical toil. In looking at this bronze replica we must not forget that Rodin intended to place the original above The Gates of Hell.

JOHN THE BAPTIST (*page 108*)

In the Tate Gallery in London there is a representation of Jonah by Watts that has some kinship with Rodin's conception of the Baptist. Jonah goes swinging along, all his motor force in full play, wild-eyed as if Nineveh were already suffering destruction, and you can hear his cry: "Yet forty days and Nineveh shall be destroyed." For him, indeed, it is a distressing thing to be a messenger of the Mightiest. Rodin does not believe in such messengers; to be sure they live and have lived among men in every age, and they are of varying types, these men who sincerely believe that some word of the Almighty has been intrusted to them. Rodin has chosen one of the less pleasing types, and has made a transcript from life. His Baptist is no intellectual giant, who after years of toil can say, "O God I think Thy thoughts after Thee"; he is no thinking machine, he is possessed, obsessed with an idea; the Delphic priestess may have been in some such condition after she had breathed the stupefying vapor and was ready to be hypnotized by the scheming priest. The mouth tells the whole story. It is not a mouth of intelligence; since the pupils of the eyes are not there to bear their testimony we must transfer an epithet and speak of his dazed mouth. In the Luxembourg collection, where the whole figure is to be seen, we recognize the left foot of the fanatic—swinging, lumbering, uncoordinated with thought. You are surprised that with his murkiness of vision he can understand that one comes after him whose shoe latchet

ART AND ARCHAEOLOGY

he is unworthy to unloose, or that he should say, "make His path straight." Rodin has been thoroughly consistent in his conception, but it seems likely that one by careful study of the Gospels could make out a better case for John.

ADAM AND EVE (*pages 110, 111*)

In the Adam one feels distinctly the influence of Michelangelo. Adam is related to the Prisoners, although his prison be the new world into which his mind is being born. The gnarled and heavy muscles call to mind the Moses; in the one case great physical force is necessary to battle its way up to intelligence, in the other great might was necessary to make effectually operative the newly established law. No human being ever had such forearms as Adam. Some say that this heavy flesh indicates his close relationship to the brute world, but the physical machinery is not fine enough for the brute world. We do not find it in the gibbon, the gorilla, the orang-utan or in any anthropoid ape. Perhaps we should seek it in the megatheria of an earlier age in the world's history. It may be that Rodin simply wished to say that it would take many generations to refine this flesh.

Eve is the only figure of Rodin's workmanship that has a touch of the sensuous and voluptuous. She has been cast out of Paradise; she hears the sentence and has seen the angel's fiery sword. The doom is irrevocable, but it is not so very terrible, although she would shut out the words of doom from her hearing. Perhaps she is ashamed and perhaps she is repentant, but it is not the kind of shame and repentance that permanently palsies and enfeebles. Those were then infant emotions and it would take centuries to bring them to maturity. One recalls Masaccio's



EVE



THE HAND OF GOD



THE HAND OF GOD



THE BATHER

Eve at the Church of the Carmen in Florence and all the other Eves in painting and sculpture, but none is more beautiful than this one or more worthy to be the mother of mankind.

THE HAND OF GOD (*pages 112, 113*)

It is a gentle, kindly hand, beautiful (Rodin's conception of the most beautiful hand); it is the hand of an artist. We need not look upon His face if we can see His hand. Infinite power is seen in the control of things infinitesimal: here is poise, certitude. And in this hand is His greatest gift of love in its most perfect form. One would be glad to call this work Rodin's faith and philosophy. There is more happiness in it than in any other work of Rodin I know.

THE BATHER (*page 114*)

It is a simple name "The Bather," carrying no complex or confused ideas to distract the beholder. It is quite as colorless an appellation as if Rodin had called her Opus 37, No. 2. The water is there, although you cannot see it. Her whole being gives an appropriate response to the infinite ocean as the fringe of the surf ripples over her hand. She can never know how really beautiful she is, for nature has made it easier for her to see her plain and honest face reflected in the pool. Another artist might have called her "Meditation" or "The Child of the Infinite." Beside the sea life ceases to be complex, it becomes profound, and our understanding of it is proportionate to the water we can hold in our hand.

(*To be continued*)



ANDROMACHE AND ASTYANAX
CLASSIC GROUP BY EDWARD V. VALENTINE IN RICHMOND, VA.

ART AND ARCHAEOLOGY

A MEMORY OF EDITH WYNNE MATTHISON AS ANDROMACHE*

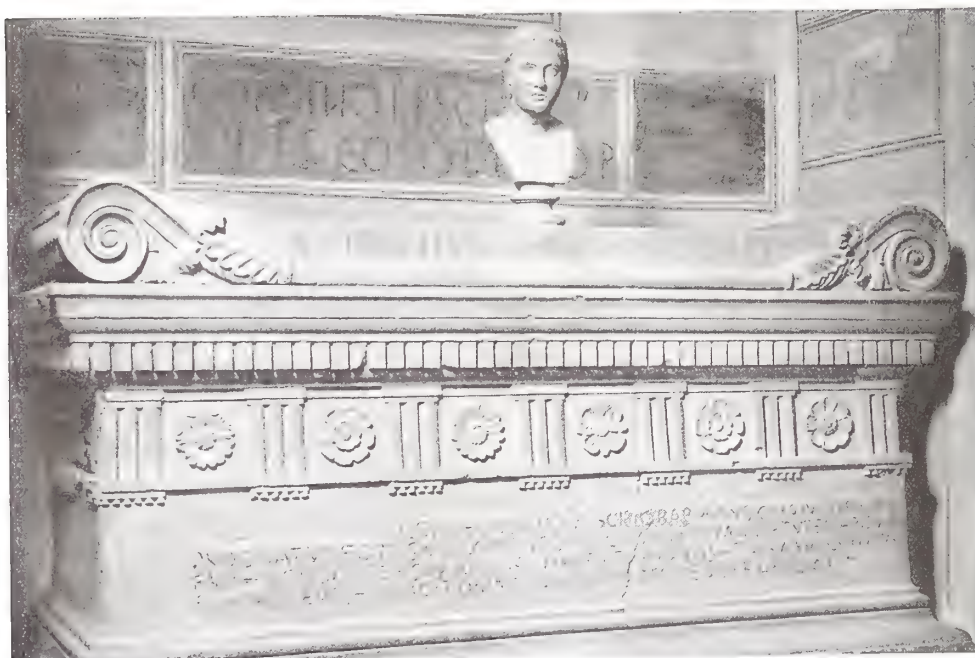
EURIPIDES, would thou were living now!
The tragedy of the world demands thy song,
For Melos' plight re-lives in Belgium's wrong,
And millions to the god of battles bow.
Yet thou dost live, and voice our deepest woe,—
The miseries of mothers and of wives,
Who, like the Trojan women long ago,
Pour out through rape and slaughter tortured lives.
In a great theater one day in May,
Thousands on thousands felt again thy spell
And eyes were wet with tears that could not stay
When Hector's wife, hearing her son's death-knell,
Bade him good-bye in anguished tenderness,
And through the air rang the child's shrill distress.

ELIZABETH HAZELTON HAIGHT

*IN GILBERT MURRAY'S RENDERING OF EURIPIDES' "TROJAN WOMEN"



EDITH WYNNE MATTHISON
AS ANDROMACHE IN EURIPIDES' "TROJAN WOMEN"



CURRENT NOTES AND NEWS

A Modern Reproduction of an Ancient Sarcophagus: The Scipio Tomb and the Frieze Monument

IN the Vatican Museum in Rome there stands a splendid sarcophagus, that of Lucius Cornelius Scipio Barbatus, who was censor in the year 290 B. C. The sarcophagus is made of peperino, which is a hard volcanic stone found in the Alban Hills. The decoration on the sarcophagus combines two styles of ancient architecture, the frieze with rosettes in the metopes being of the Doric order, the dentils above and the volute rolls on the top being of the Ionic order. The inscription of the name on the top of the sarcophagus is not carved, but is painted in red letters, but the inscription below the frieze is incised. The Latin inscription, which is in the ancient Saturnian verse, says that Scipio was a brave and wise man, that he had been ædile, consul, and censor, and that he had subdued and won much territory for Rome by his military exploits.

Henry Simmons Frieze, Professor of Latin in the University of Michigan from 1854 to 1889, greatly admired the sarcophagus of Scipio, and always kept a small copy of it in his seminary room. It was, therefore, thought peculiarly fitting that the monument which was erected to his memory at Ann Arbor by the Alumni should be a copy of the famous ancient tomb of the great Roman, Cornelius Scipio. A free translation of the Latin inscription on this monument would be: "A nobler man ne'er trod this earth." R. V. D. M.

Recent Excavations at Pompeii (Concluded)

In several places the careful excavating has revealed wooden beams, which in the course of time have become carbonized. Similar remains doubtless existed elsewhere in Pompeii, but were destroyed at the time of excavating and carried away with the other refuse. Now they are left in position, supported by inserted iron or wooden beams and covered with sheets of plate glass to insure their protection.

The walls, as elsewhere in Pompeii, were covered by a variety of electoral and other painted inscriptions. These in great part are doomed to fade, but for the moment stand out bright and clear, and are protected as much as possible by pieces of glass. Several of these referring to gifts of gladiatorial games are especially noteworthy in that the letters are of very large size, over a foot in height, and painted with almost the perfection of carved letters of the best period. In another place a candidate is referred to, possibly by his enemies, as supported by some individuals of doubtful reputation.

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Shops were numerous along this street, probably because it led toward the amphitheatre and was especially frequented. Immediately to the right (south) in the recently-excavated area as one comes from the Forum was found a heap of bronze and iron implements in front of a shop, probably placed there on a board much as in our show windows, to call attention to the wares to be found within. Farther on to the left on the north side of the way was a bar for the dispensing of hot and cold drinks. It was found exactly as it stood the day of the eruption with its furnishings complete, even to the till with the money taken in during the day. On the façade of this building the election inscriptions are especially numerous.

Of still more importance has been the discovery of two houses on the south side of the street. They have both been completely excavated, and are destined to rank high among the show places of Pompeii. The first of these as one comes from the Forum (house No. 4 in the sixth insula of region I) has frescoes of the third period. The tetrastyle atrium has the walls preserved to the very top, including the sloping holes for receiving the beams which extended to the opening in the center. To the right of the tablinum is a small vaulted room containing some of the most perfectly preserved and artistically important stucco decoration which has come down from antiquity. For description of this, one must await the official publication. The colors are still well preserved. The principal band of decoration below the vaulting, with figures perhaps seven or eight inches in height, has a most interesting representation of the dragging of the body of Hector, and of the journey of his father to procure its ransom.

The other house (No. 2 of the same insula) is situated to the east of No. 4, the one just mentioned. It is of large size and extends back from the street for a long distance. In the rear is a large terrace with a summer triclinium. Steps at this point descend to a long, vaulted cryptoporticus, with wall decorations of the second period, with pilasters imitating *giallo antico*. The paintings of the main frieze, thirty-four centimeters in height, represent scenes from the Iliad, and have the names of the principal characters inscribed in Greek. The vaulting has an elaborate decoration in white stucco, of which is especially well preserved a row of bulls' heads in very high relief. At some later period in its history the flooring of this crypt was destroyed, and the finding of numerous amphoræ shows that it was used as a wine cellar. In the garden above were found several groups of skeletons, and very careful casts have been made from the impressions left by their bodies in the ashes. Doubtless they are the inhabitants of the house who, at the time of the eruption, took refuge in the cellar below. There they remained until it was nearly filled by the lapilli which sifted in. Then, when it was too late, they attempted to escape. Each seized a large tile to keep the falling stones from his head, and ascended to the garden, where he perished overwhelmed by the choking rain of ashes.

C. DENSMORE CURTIS,

ART AND ARCHAEOLOGY

Excavations at Pecos

THE Department of Archaeology of Phillips Academy, Andover, Mass., has undertaken the excavation of the pueblo at Pecos, about eighteen miles southeast of Santa Fé, New Mexico, under the immediate direction of A. V. Kidder of the Peabody Museum of American Archaeology and Ethnology of Harvard University. During the last field season the old Spanish church, the massive walls of which are still standing to a considerable height, was cleared and repaired in such manner as to arrest further disintegration for many years to come. Excavation also was commenced in the rooms of the pueblo proper, and many artifacts, especially pottery, were uncovered; but the need of immediate work on the church, which proved a tedious and difficult task, consumed much of the field season. It is planned to continue the excavation each year until the entire pueblo of Pecos is exposed to view, little now remaining above the surface excepting heaps of stones. It will be remembered that a reconnoissance of the ruins of Pecos (which was abandoned by its few surviving inhabitants in 1838) was conducted thirty-five years ago by the late A. F. Bandelier in behalf of the Archaeological Institute of America.

Early Latin Architectural Decoration in Terra-Cotta

MRS. S. Arthur Strong, Assistant Director of the British (Archaeological) School in Rome, who lectured two years ago before a number of the Societies of the Archaeological Institute of America on the Loeb Foundation, has some very interesting pages in a late number of *The Journal of Roman Studies*.

About half a mile outside the wall of Rome on the right of the main ancient road to the north, the Flaminian Way, stands a beautiful Roman villa which was laid out about 1550 for Pope Julius III. The casino was turned into a museum, the Museo di Villa Guilia, shortly after 1870. In 1912 the King of Italy in person opened the new wing that had been added to display the great collection of terra-cottas which had decorated early Latin temples.

This newly opened collection has given Mrs. Strong a text, namely, the neglect of the art of Rome and Latium during the Republic.

There are, as everybody knows, three wonderful collections of gold ornaments, bronze furniture, and ivories of all descriptions, which make an astounding display of the Græco-Etruscan culture introduced into Latium about the time of the Tarquins. Two of these collections, the Bernardini and the Barberini, came from tombs found at ancient Præneste, the modern Palestrina; the other is the contents of the Regolini Galassi tomb at Cervetri.

Mrs. Strong now brings into prominence the polychrome terra-cottas used for architectonic purposes particularly as temple revetments, such as the acro-

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teria at the beam-ends of the gables and at the tile-ends along the eaves; also the figures and groups in the pediments, and the finely modelled cornices. It is admitted that these terra-cottas are Ionic-Greek in design, and therefore are probably Hellenic in execution.

The terra-cottas give us many variations from, as well as likenesses to, figures already known. There are Gods and warriors and female figures, Satyrs, Gorgons, Centaurs, Amazons, Harpies, all of them vitally alive, and nearly all of them full of grace and charm. There is one fragment from the pediment of the temple of Iuno Quiritis that merits attention, not only because of its Praxitelean style, but because of its wealth of color. It is a female torso, draped with a long yellow chiton, over which is a magnificent red mantle with a yet deeper red border on which is a band of brilliant yellow palmettes.

Although terra-cotta decoration did not die out entirely in later Rome, nevertheless it declined materially in the third century B. C. when the post-Alexandrian styles of sculpture and architecture became the fashion. Cato the Elder, that immortal trumpet voice of the good old days, said: "Believe me, those statues brought from Syracuse have been fatal to Rome. I see too many people admire the objects of art of Corinth and Athens, and smile at the terra-cotta statues of the Roman gods. As for me, I prefer these gods to be propitious to us; and I believe they will long prove to be so if we leave them in their seats."

Cato and Mrs. Strong are both right. It will pay to devote more attention to the terra-cottas of early Rome.

R. V. D. M.

A Roman Sepulchral Relief

IN one article Mrs. Strong comments on a Roman sepulchral slab now in the British Museum which has two fine portrait busts in relief of a master of the Alban college of Salian priests and his wife. A laurel wreath encircles the two shell-niches in which the busts appear. Between the medallions is an object which the Museum Catalogue describes as "a vertical staff (?) with laurel leaves in relief and tied about the middle with two cords." The photograph shows that this upright object looks exactly like two leaf-covered drumsticks placed handle-ends together with an elaborate knot of a cord tied where the joint would have been.

It is made quite clear in the article that this object is the "spear" of the Salii, the dancing priests of Mars, with which they beat upon the sacred shields (ancilia) in their ritual dance. The sheath of laurel leaves is a survival of a function of Mars as a god of vegetation, as he was before he became exclusively the god of war. The cord around the "spear" is without much doubt prophylactic, and intended to keep off evil spirits.

R. V. D. M.

BOOK CRITIQUES

THE FOUR IN CRETE. *By Gertrude H. Beggs.* With frontispiece and drawings by Louise F. Marshall. New York: The Abingdon Press, 1915. Pp. 182. \$1.25.

This is an attractive description of the discoveries in Crete, with illuminating side-lights on Cretan manners and customs, written in an easy and colloquial style, but with a solid foundation of real knowledge. There are four characters, the Scholar, the Sage, the Western Woman, and the Coffee Angel; and they converse with one another about the ruins at Knossos, Phæstos, Hagia Triada, Gortyna and elsewhere and about the art-objects in the Museum at Candia. The book contains an entertaining mixture of interesting experiences, told in an impersonal way, with discussions of Cretan chronology, whether the sunken rooms at Knossos were baths or sanctuaries or oratories, whether the so-called theatral areas at Knossos and Phæstos were really theatres or not, whether King Minos lived, etc. The scholar says that it is pretty hard to swallow Evans' theory that the labyrinth is derived from *labrys* (double axe) and that the palace is nothing less than the world-famed abode of the Minotaur. He prefers to have the savage beast kept in a quarry nearby. The photographs are excellent, the sketches rather meagre however, but the author shows not only an accurate personal acquaintance with Crete, but she has read thoroughly Burrows, "The Discoveries in Crete," Baikie, "The Sea Kings of Crete" and Hawes' Crete, "The Forerunner of Greece," which unfortunately is not illustrated. The layman will take delight in reading this brief and popular account of the recent

discoveries in Crete. If he wants a larger popular treatise, he will turn to Baikie; if he wants a more scientific treatment, he will find it in Hall's *Ægean Archaeology*. D. M. R.

THE ARMORY OF THE WARTBURG (DIE WAFFEN DER WARTBURG). *By Alfons Diener-Schonberg.* Berlin: Historischer Verlag Baumgarten.

In passing the collection in review, one notes first of all the harnesses for horse and man, no less than five of them, which give the Wartburg a certain dignity among armories. Perhaps the most spectacular object of the collection is a harness, beautifully enriched, which belonged to Henry II of France. Next in importance are the harnesses with bands of engraving. Of these, the most beautiful, No. 76, is ascribed to Johann von Weimar, and suggests closely a harness of Philip II in the Madrid Armory, a resemblance which the author of the catalogue was quick to note. Perhaps the rarest and most curious object is the armor for a hunting hound, No. 319. Its only rival, so far as the reviewer is aware, is in the Madrid Armory; this is a harness for a boar-hound and its interest, singularly enough, was recognized only lately, when the talented Don José Florit, Director of the Madrid Collection, picked it out of a box of debris.

Early pieces are lamentably rare in the Wartburg collection and few objects date even from the very end of the fifteenth century. Thus the chain mail is largely sixteenth century. There is, however, a beautiful German corselet dating from about 1480, which merits a more prominent place in the catalogue than the author has given it

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—it might well have had a plate to itself—for it is of best workmanship and of remarkably graceful form. The casque which accompanies it did not belong to it; it is Italian, and a close examination of its occipital or parietal surface would probably bring to light a Milanese armorer's mark; its visor, as seen in the picture, is not convincing (about 1860?). The armor in the Wartburg, which dates from the first half of the sixteenth century, is singularly good in quality. There are no less than nine Maximilian harnesses and several of these rank among the best of their kind.

The flags also deserve mention, for they are rare, interesting, well preserved and some of them early; also the series of fifteenth century shields.

The author has produced a work of rare interest and value. Only the specialist can fully appreciate the care which has been taken to observe minutely and to make his diagnoses of scientific value. The author has been fortunate, too, in having admirable illustrations, for Herr Commandant von Cranach has made it a labor of love to produce the best possible photographs—certainly the best pictures of armor which the reviewer has seen. So the work is altogether notable and will soon find its way to many libraries.

BASHFORD DEAN

The Metropolitan Museum of Art

THE METROPOLITAN MUSEUM OF ART: HANDBOOK OF THE CESNOLA COLLECTION OF ANTIQUITIES FROM CYPRUS. *By John L. Myres.* New York, 1914. lv, 597 pp., 490 figs., 8vo. \$2.00.

This is rightly called a handbook, for it is much more than a catalogue, and is an introduction to the study of the ancient arts and industries which the

Cesnola collection was formed to illustrate. In the introduction there is an interesting account of how Cesnola made this very important collection and of its subsequent history, and of the attacks made on its genuineness. Now that the objects have been cleaned and the early repairs removed, its authenticity is absolutely established, and many new facts have been revealed. The collection has been rearranged and the former chaotic order no longer exists, since more than half of the material has been relegated to a student's room in the basement. Although the handbook deals only with the "Type-Series," there are 5985 entries besides the appendix of Phœnician, Cypriote, Greek, Cuneiform and Sassanian inscriptions. The second part of the introduction discusses the history and culture of ancient Cyprus with a bibliography at the end. Then follows an account of the pottery (classified in nine divisions, three of the Bronze Age, three of the Iron Age, and three of the Hellenic Age); an account of Sculpture; Terra-cotta Heads; Small objects in Stone, Alabaster, and Egyptian Glaze; Vases; Inscriptions; Terra-cotta figures; Lamps; Gold and Silver Ornaments; Finger Rings; Cylinders and Seal-Stones; Vessels of Gold, Silver, and Gilded Bronze; Bronzes and objects of Iron, Glass, Ivory, Bone, Shell, and Lead. Each section is preceded by a brief account of the subject. The introduction to the Sculpture (pages 123 ff.) is an especially good treatment of Cyprian religion and ritual. There are a few wrong references, but the book is attractively printed. It is a scholarly treatise on Cypriote Antiquities, and the Metropolitan Museum is lucky to have secured the great authority on Cyprus and things Cyprian to write this book.

D. M. R.

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THAT THING WHICH I UNDERSTAND
by real art is the expression by man of his
pleasure in labor. I do not believe he can be
happy in his labor without expressing that happiness;
and especially is this so when he is at work at any-
thing in which he specially excels.

-WILLIAM MORRIS

VOLUME, No. 3

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Johns Hopkins University

ART EDITOR

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OUR CONTRIBUTORS

WENDELL PHILLIPS STAFFORD

Associate Justice of the Supreme Court of the District of Columbia, jurist, poet. Author: North Flowers, Dorian Days, Speeches.

EDGAR JAMES BANKS

Field Director of the Babylonian Expedition and Instructor in Turkish and Semitic languages, University of Chicago, 1903-06. Author: The Lost City of Adab, The Bible and the Spade, Seven Wonders of the Ancient World, etc.

ALFRED M. BROOKS

Professor of Fine Arts, University of Indiana; Curator of Prints, John Herron Art Institute, Indianapolis. Author: Architecture and the Allied Arts, etc.

NORMAN E. HENRY

Head of Latin Department, Peabody High School, Pittsburgh, Pa.

GARRETT CHATFIELD PIER

Formerly Assistant Curator in the Department of Decorative Arts, Metropolitan Museum. Author: Temple Treasures of Japan, Pottery of the Near East, Egyptian Antiquities, Catalogue of the Pottery and Porcelain in the Metropolitan Museum, etc.

ALLAN BALL

Professor of Latin, College of the City of New York.

CHARLES NEWTON SMILEY

Professor of Latin, Grinnell College, Grinnell, Iowa.

DAN FELLOWS PLATT

Formerly member of the American School in Rome, lawyer, traveller, art critic and collector.

I. M. CASANOWICZ

Assistant Curator of Division of Historic Archaeology in the Smithsonian Institution. Author: Paranomasia in the Old Testament, etc.

WILLIAM CRANSTON LAWTON

Professor of Greek in Hobart College. Author: Art and Humanity in Homer, Histories of Greek and Latin Literature, Ideals in Greek Literature, etc.

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ARCHAEOLOGICAL INSTITUTE OF AMERICA

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TEACH HIM ON THESE, AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME

—EMERSON



APHRODITE OF MELOS
IN THE GALLERY OF THE LOUVRE, PARIS, FRANCE



THE APHRODITE OF MELOS

Thoughts of those deathless forms thou dost awake,
That unashamed in beauty strode along
Through the high Spartan street, a naked throng,
Deep-wombed, with bosoms fit whereon to take
The heads of hero husbands, or to make
With strenuous milk the next-age manhood strong,—
Maidens that heard unfeared the Dorian song,
Mothers of might the battle could not break.

O Spartan bride!—to me thou seemest so—
The loveliness of mountain-heights thou hast,—
As near to heaven, anchored to earth as fast,
And yet suffused with such a tender glow
As turns to fire their pinnacles of snow
When rosy evening smiles her sweetest, last.

WENDELL PHILLIPS STAFFORD

From "Dorian Days"
Poems (1909), now out of print





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SITE OF THE PALACE OF NEBUCHADNEZZAR
BEYOND, RUINS OF BABYLON AND FOUNDATION OF THE TOWER OF BABEL

ART *and* ARCHAEOLOGY

The Story of the Living Past

VOLUME III

MARCH, 1916

NUMBER 3

SEVEN WONDERS OF THE ANCIENT WORLD

II—THE SECOND WONDER

THE WALLS OF BABYLON

EDGAR J. BANKS

NEBUCHADNEZZAR, King of Babylon from 605 to 562 B. C., was undoubtedly the greatest builder the world has ever seen. There is scarcely one of the thousands of the ruin mounds in Babylonia which does not contain bricks bearing his name. There is scarcely a royal record from his reign, which is not chiefly occupied with descriptions of his building operations. He rebuilt scores of the ancient temples, surrounded many cities with walls, lined the shores of the rivers with embankments, and spanned the rivers with bridges. To please his foreign wife from the mountainous country he built the famous hanging gardens; his palace in Babylon was one of the world's largest buildings, but the walls with which he protected his palace and city were the wonder of the whole world. The An-

cients never tired of describing them. Fortunately in several of his long inscriptions, recently discovered in the Babylonian mounds, Nebuchadnezzar speaks of the building of the walls. In one of them he says:

"I completed Ingur-Bel and Nimitti-Bel, the great walls of Babylon, the mighty city, the city of his exalted power. At the entrance of the great gates I erected strong bulls of bronze and terrible serpents standing upright. My father did that which no previous king had done. With mortar and bricks he built two moat-walls about the city, and I, with mortar and bricks, built a third great moat-wall, and joined it and united it closely with the moat-wall of my father. I laid its foundation deep to the water level; I raised its summit mountain high. I constructed a moat-



THE HANGING GARDENS OF BABYLON
IMAGINATIVE RECONSTRUCTION GIVING SOME IDEA OF THEIR ANCIENT GRANDEUR

ART AND ARCHAEOLOGY

wall of burned brick about the west wall of Babylon.

"My father built the moat-wall of the Arachtu Canal securely with mortar and bricks. He built well the quays along the opposite shore of the Euphrates, but he did not finish all his work, but I, his first-born, the beloved of his heart, built the moat-walls of Arachtu with mortar and bricks, and, joining them together with those of my father, made them very solid.

"A thing which no king before had ever done!

"To the west of Babylon, at a greater distance from the outer wall, I constructed an enclosing wall 4000 cubits in length about the city. I dug its moat to the water level. I walled up its side with mortar and burned bricks, and I united it securely with the moat-walls of my father. Along its edge I built a great wall of mortar and burned bricks mountain high."

It is a long story which would relate all that befell Babylon and its walls, how Cyrus turned the river aside and entered the city over the dry river bed, how Zopyrus, a Persian nobleman, was admitted to the city by strategy, how parts of the walls were torn down by the Persian kings, how they slowly fell to ruins, how a king of Seleucia partly restored them and made Babylon a great game preserve, how the Arabs have long used them as a quarry for bricks, and how finally the great city became barren deserted mounds of rubbish. It was in 1812 that James Claudius Rich, the British Resident at Bagdad, made the first complete examination of the ruins. Porter, Layard and Rawlinson followed him, but the real scientific exploration of Babylon and its walls was begun by the Deutsche Orientgesellschaft in 1889, and has been continued to the present time. For fif-

teen years Dr. Robert Koldewey and his assistants, with a force of two hundred native workmen, have labored there winter and summer. The enormous amount of debris which buried the palaces and temples and walls of the city, in places to the depth of a hundred feet, has been removed, and the surrounding city walls have been traced.

The excavations have shown that Babylon, as the Ancients have told us, was nearly square. The Euphrates flowed through it, but the greater part of the city was to the east of the river. The city walls, of which the Ancients were so proud, appear here and there like low ridges far out on the plain; other parts of them have entirely disappeared. In the northern part of the enclosure to the east of the river the large high mound which resembles a mountain from a distance still bears the ancient name Babel. Arabs, searching for bricks, have burrowed their way down deep into it, revealing massive walls and arches. Perhaps here were the famous hanging gardens which some have included among the seven wonders of the world, but the Germans maintain that it is the ruin of the Tower of Babel.

At a distance of about two miles to the south of Babel is the larger and lower mound called the Kasr, or the fortress, because great masses of masonry used to project from its surface. Deep down in the mound the Germans discovered the palace of Nebuchadnezzar with its hundreds of small chambers and huge surrounding walls.

The mound still farther south is called Amran, because upon its summit stands the tomb of a Mohammedan saint of that name. There lie the ruins of the famous temple of Esagil, sacred to Marduk. Upon the little mound Jumjuma, farther on, an Arab village has long stood.



THE SACRED BULL OF NEBO
ORNAMENTING THE WALLS OF THE GATE OF THE GODDESS HATHOR, BABYLON

ART AND ARCHAEOLOGY

All of the ancient writers agree in saying that Babylon was surrounded by both inner and outer walls, and the ruins confirm their statements. Parts of the walls of Nineveh are still standing to the height of one hundred and twenty-five feet, but the walls of Babylon have so long been used to supply bricks to the builders of the neighboring cities that only their bases remain. In places even the bases have disappeared, and their moats have long been filled with the drifting sand.

The outer wall bore the name of Nimitti-Bel. Its direction was northeast and southwest, forming a triangle with the river. The northeastern section may now be traced for a distance of less than three miles, and the southwestern for more than a mile, but both sections originally reached the river. It seems that the circuit of the outer wall was about eleven miles. The small portions which have been excavated suffice to show its construction. The moat, ten feet deep, and of a width no longer known, ran close to its base. The wall was double. Its outer part was about twenty-four feet in thickness, and its foundations, as Nebuchadnezzar said, were carried down to the water level. Its bricks, measuring about thirteen inches square and three inches in thickness, were burned and stamped with the usual short inscription: "Nebuchadnezzar, King of Babylon, the restorer of the temples Esagil and Ezida, the first-born son of Nabopolassar, King of Babylon." They were laid in bitumen. The inner part of the wall was constructed of unburned bricks, and at a distance of about thirty-six feet from the outer part. The intervening space, which was filled with dirt probably to the upper inner edge of the outer part, served as an elevated road where several chariots might have been driven

abreast. This inner part was about twenty-four feet wide, and at intervals of about one hundred and forty feet it was surmounted with towers. The entire width of the outer defense, not including the moat, was therefore about eighty-two feet; its height was probably more than double its width, but that may never be determined.

The inner wall of Babylon was called Imgur-Bel, and, like the outer wall, it was double. Time has dealt even less kindly with it, for it may be traced only for the distance of about a mile along its eastern side. Nebuchadnezzar says that he built it of burned bricks, but only sun-dried bricks laid in mud now appear. Its outer part, about twelve feet in width, was protected with towers at intervals of sixty-five feet. A space of about twenty-three feet separated it from its inner part, which was about twenty feet in width. It, too, was surmounted with towers. No traces of its moat have appeared. The entire width of the inner defense was about fifty-five feet; its height is uncertain. To protect the sun-dried bricks of the inner wall from the winter rains, there were drains of large burned bricks, some of which bore the following long inscription:

"Nebuchadnezzar, King of Babylon, the exalted prince, the protector of Esagil and Ezida, son of Nabopolassar, King of Babylon, am I. Nabopolassar, the father my begetter, built Imgur-Bel, the great wall of Babylon, but I, the devout petitioner, the worshipper of the gods, built the moat and made its wall of burned brick and bitumen mountain high. O Marduk, great god, look joyfully upon the precious work of my hands. Be thou my protector. Grant me as a gift a life of distant days."

The outer and inner defenses of Babylon were so strong and so high that no enemy could hope to take them, yet

ART AND ARCHAEOLOGY

the palace of Nebuchadnezzar was protected by a third defense far stronger. Fortunately its walls have suffered less from the hands of the brick hunters, and the German excavators have been able to reconstruct their plan. This may be readily seen in Figure 1 of Koldewey's *Ruins of Babylon* (Macmillan, 1914). Had the enemy of Babylon succeeded in breaking through the outer and inner defenses of the city, the royal palace would have still been far from his reach. He would have had to cross a deep moat, to scale a wall of burned bricks about twenty feet in thickness, and perhaps three times as high, then a second wall still higher, a third and fourth and fifth, each stronger and higher than the others, and surmounted with towers, and then finally a sixth wall whose summit reached into the sky as far, perhaps, as the tallest of modern buildings. Between the several sections were wide spaces where foot soldiers and charioteers might fight. It must have been an imposing sight to one standing without to have seen the walls, one after another, rising higher and higher, like a great terraced, turreted mountain. We do not know their height, for the statements of the ancient writers disagree. Herodotus says that it was 335 feet; Ctesias mentions 300 feet; probably they were not far from the truth. The ruins reach the height of about forty feet.

Nor were the walls about the palace

a great mass of dull brick masonry. The Ishtar gateway leading to the palace was encased with beautiful blue glazed bricks, and decorated here and there with large reliefs representing bulls and lions and dragons designed in colors of white and blue and yellow and black. Some of these decorations, the most valuable objects found in the ruins of the great city, still remain in their places on the walls; others have been taken to the Berlin Museum. Nebuchadnezzar speaks of great bronze gates and of images of bronze, but none have been discovered. Probably their metal was far too valuable for the enemy to leave behind.

You may still see the embankments which Nebuchadnezzar constructed of bricks bearing his name, but the river walls have disappeared, and the buttresses of the bridges have been washed away. Should you cross the river to search for the western wall, you would find but a small fragment of it. The great outer wall seems to have completely disappeared beneath the desert surface.

Such were the walls of Babylon, the strongest, the thickest, the loftiest, the most intricate, perhaps the most beautiful that ever protected a city, walls which no ancient army was ever able to take by storm. It is not strange, then, that they were included among the Seven Wonders of the World.

Alpine, New Jersey

LEAF AND FLOWER DRAWING

ALFRED M. BROOKS

"IF an artist is to move others he must be moved himself," said Millet. At once comes the question, what is this moving, this being moved? The answer comes not so quickly.

Moving, whether physical or spiritual, implies power; power to lift a man bodily or to persuade him intellectually; power to make him the devotee of some particular author or artist. Primarily this power is inherent in the things of nature. The business of art is to draw it forth and to deposit it in works; in such pictures, for example, as move men anew in every generation, Millet's "Sowers," or Raphael's "Sistine Madonna." The peasants moved Millet, and his picture of them has moved hundreds. Clearly art is a matter of power; great art, of great power. In precisely the same way did certain yellow flowers move Wordsworth to write the lines that have since moved thousands of human hearts to dance, as he says his did, when on his inward eye the vision of the flowers flashed:

"And then my heart with pleasure fills
And dances with the daffodils."

A work of art which seeks to impart



FRA FILIPPO LIPPI'S LILIES

information only, "knowledge is power" notwithstanding, will never greatly move any man, and is not a work of art in the highest sense. Such a work may prove endlessly useful but not endlessly delightful, or inspiring in the way that Wordsworth's poem has proved:

"There is a flower, the lesser
celandine,
That shrinks like many more
from cold and rain;
And the first moment that the
sun may shine
Bright as the sun himself, 'tis
out again."

Besides these lines which have inspired and charmed many men through many years, set the useful and informatory words of the Century Dictionary:

"CELANDINE — a papaveraceous plant—having glaucous foliage—bright yellow flowers and acid yellow juice."

Of drawing, and plant drawing in particular, there are two distinct, though not entirely separable varieties. The purpose of one is to embody specific knowledge. The other fires fresh enthusiasm and begets renewed affection for whatever is beautiful in nature. It does so by permanently arresting, in works of art, some of the qualities which constitute that beauty. The former appeals to the intellect; the latter, to imagination



THE JASMINE CORONAL
HEADS OF ANGELS FROM BOTTICELLI'S "VIRGIN AND CHILD"

ART AND ARCHAEOLOGY

and intellect. But both must always stand ready to be haled into the court of reason. I mean that whatever is drawn must be recognizable; in other words, true to the model. One kind of plant drawing deals wholly with physical fact—number of petals, shape of stamens, opposite or alternate arrangement of leaves, and, therewith rests satisfied. The other kind deals mainly with what is behind the fact; with the power, essence, soul, if you will, which the fact reveals; with those characteristics which, in their sum, we recognize as the strength, delicacy, in a word, essential beauty, of the plant. One is occupied with what is merely tangible. The other concerns itself with the intangible, as well as the tangible. One is scientific. The other is art. But here we must be on our guard against the assumption, too often justified, that scientific drawing has a monopoly of truth and accuracy, while the drawing that is art, contents itself with something perilously the opposite. On one condition only can any drawing assure itself a firm foundation. It *must* be accurate and it *must* be truthful.

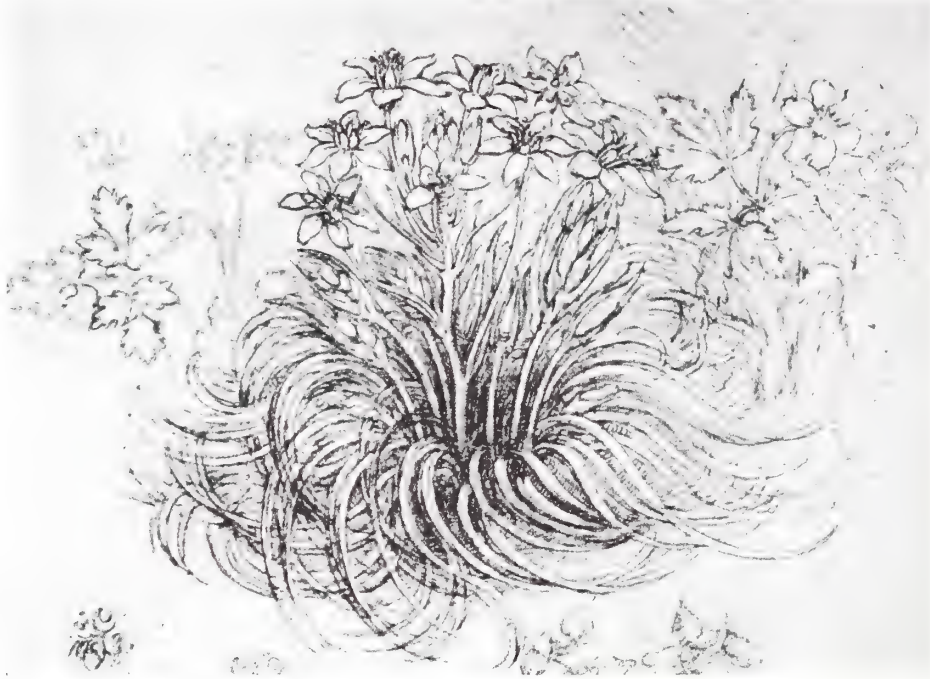
It is a fundamental concept, too generally overlooked, that good drawing, whether done in the service of art or of science, is not, and never can be, anything less than truth-telling in lines, just as good description is truth-telling in words. Every man who draws well is self-dedicated to truth and fact; one, to such truth and fact as that the lily is governed by an inexorable law of three—botanical fact, useful truth; the other, to such truth and fact as are revealed to him who is moved to rejoice when he beholds a stem of Annunciation lilies, though he has never heard of botany and much less of the inexorable law of three which controls the lily family. This man has fallen under the

spell, and felt the power of the lily's beauty. If an artist, he then makes an accurate drawing of the lily stalk and, in it, embodies enough of his sense of beauty's spell to insure to his drawing the power to cast a similar spell upon men in general. Having been moved himself, he can move others, and, through his drawing, continue to do so, time without end. Work of this sort implies the marriage of nature and art; complete merger of the artist's selection of what is unique in nature, with his own personality.

For witness, look at Fra Filippo Lippi's lilies from his "Coronation of the Virgin." A similar instance, and one of equal loveliness, equal veracity, equal power to move love for one of the sweetest of earth's plants, is the jasmine coronal that Botticelli wove for the brow of his Borghese angel. But that wonderful Italy whose sons produced these plant drawings, lily and jasmine, so faithful to every fact of growth and so full of the qualities which find response in every sensitive mind, produced endless such. Every drawing of this sort is a true portrait and not a likeness only. The camera informs us about facts. The artist informs his drawing with the spirit of beauty—almost of life itself. This distinction is elemental.

To draw the portrait of a man, or of a plant, means establishing a sort of reciprocity between nature and art. This reciprocity increases our appreciation of the possibilities of human dignity, and likewise our appreciation of the miraculous vesture of leaf and blossom with which the world is clothed, and annually reclothed. To draw the likeness of a man is to set down with veracious touch, the actual look of him; to draw his portrait is to make this actual look convey a clear idea of his spirit

ART AND ARCHAEOLOGY



STAR-OF-BETHEHEM—DRAWING BY LEONARDO DA VINCI

and temper; of that invisible something which governs his visible actions; the *man* within the *man*. A likeness is the drawing of the flesh and blood man whom we *see* and can *touch*. A portrait is the drawing of the man we *know*, inseparable from the man we see and touch, yet vastly more important.

An analogous difference exists between those drawings which are likenesses, and those which are portraits, when the subject is changed from mankind to the vegetable world. Look carefully at Lippi's lilies, and Botticelli's jasmine. Let us note carefully the truth and grace of these filaments in which the sepals of the jasmine buds end, and learn, if we do not already know, what truth and grace in such connection reciprocally mean to art and nature, in this portrait as compared with the likeness of the same plant to be seen in any manual of botany. The absolute parallel, so far as meaning goes, is in these

words about Leonardo da Vinci, and his portraits of plants.

"Sometimes Leonardo would draw a flower or a tree, trying to seize the living likeness as in the portrait of a man: that unique, particular aspect of his model which would never be repeated."

Leonardo's work declares the essential to be that which underlies appearances. At the same time he sets his heart on truth to outward looks, *i. e.*, likeness. It is so that all wise men of all time have felt about portraiture. Other road there is none, that leads to excellence in this great art. To make, by drawing, permanent records of that which, through its beauty moves man to the point of ecstasy, is art. In all fine drawing we behold the outpouring of the artist's intellect and emotion; outpouring, deposited upon his paper in line and shade; a work of art created in enthusiastic delight, hence destined to give intense delight to others.

ART AND ARCHAEOLOGY

It was in a moment of such delight that the tremendous man, and artist, Leonardo, made this drawing of the common plant called Star-of-Bethlehem. Here, we have the portrait of the plant for its own sake. In this respect the drawing differs, though not essentially, from the lilies and the jasmine that we have been looking at. Like every perfect work of art, this Star-of-Bethlehem is both less and more than nature. The system of swirling leaf blades, the radiation and branching of flower stems, packing of buds within sheaths, poise of every open bloom upon its stalk; in every touch of the pencil truthful report of the characteristics of the type, together with report no less truthful, of the individual charm of this specific instance wherein the type is registered—these, and many other precious attributes, are all incorporated in this inimitable bit of plant portraiture. As a work of art, in its twofold capacity, that of describer, and that of mover, this drawing of Star-of-Bethlehem, like all similar drawings, is invaluable because, as Goethe says, it “gives in its purity, not only the mental intention of the artist, but it brings, before us the mood of the artist’s mind at the moment of creation.” This is why such a drawing comes to have the power to move us. For the very opposite reasons the botanical drawing of the same subject, no matter how well done, or how much it instructs us, does not move us.

In the last reaction, only those things of art *can* move us that have power, and power can come to them only from their creators, the artists, who, in turn, cannot endow their works with this all-precious *sine qua non*, power, unless



THE STAR-OF-BETHLEHEM. BOTANICAL DRAWING

they themselves shall have first received it from the source of all power, all beauty, which source is nature.

*“From Nature doth emotion come,—
Hence Genius—find in her
His best and purest friend; from her receives
That energy by which he seeks the truth,
From her that happy stillness of the mind
Which fits him to receive it when unsought.”†

*Romance of Leonardo da Vinci by Merejkowski.

†The Prelude, Book XIII.

University of Indiana



THE THEATRE OF TAORMINA, SYRACUSE
WITH PANORAMIC VIEW OF MOUNT ETNA AND THE STRAIT



Norman E. Henry

CLASSIC SICILY

NORMAN E. HENRY

SICILY is the home of poesy and myth. The pink asphodel, the silvery cactus and olive, the ruined splendor of Greek temples that stand out clear and sharp against a cloudless sky, the glimmering sheen of the blue Mediterranean, the glossy green of golden-fruited orange and lemon groves, with sun-kissed, snow-capped Mt. Etna crowning all—these are a few of the details of the panoramic picture that haunt the memory of the returned tourist. Lost in reverie, he seems to hear again the tinkle of bells and the waltz-like notes of the Sicilian goatherd piping on his reed flute such strains as charmed the airy nymphs of old Theocritus.

In Sicily the gods once walked with men. There is scarcely a rocky height or jutting headland, sunny slope or gushing spring that is not hallowed by some classic legend or poetic tale. Here mythology has a local habitation and a name. At Aci-Castello they will show you the huge rocks which the giant

Cyclops Polyphemus threw after the wily Odysseus as he made the salt spray fly in his dark-prowed bark. 'Twas at Enno that Pluto seized the lovely Proserpina as she gathered the narcissus, and, near by at Etna's flaming peak, her mother Ceres lit her torch in quest. The athletic Hercules, in pursuit of Geryon's ox, swam the Messina Strait, holding on by the horns of another of his herd. There he is said to have vanquished the giant Eryx in a wrestling match with Mt. Eryx as the stake. Nor must we forget the nymph Cyane, metamorphosed into a spring by reason of the tears she shed for lost Proserpina, nor Arethusa, changed by Artemis into a beautiful fountain, to escape the ardent love of the river god Alpheus.

No island has such a galaxy of great names. Time and space will allow the barest mention of Gelon, Hiero, Dionysius, Timoleon, Theocritus, Moschus, Empedocles, Pausanias, Diodorus, Gorgias, Archimedes, of the Greek period,



Norman E. Henry

INTERIOR OF GREEK THEATRE AT TAORMINA



THE FOUNTAIN OF ARETHUSA, SYRACUSE

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to say nothing of the host of warriors, poets, philosophers and statesmen whose names are inseparably associated with the earlier and subsequent periods. Syracuse has a history coextensive with that of Athens, and in the hey-day of her glory was the largest city of the Hellenic world.

Sicily with the ruins of forty Greek temples and its score of theatres and amphitheatres is a mecca for the classical archaeologist. The temple of Diana at Segesta is superb in its mountain-solitude, while the first glimpse of Girgenti's glorious temples of Juno and Concordia, to say nothing of Castor and Pollux, the restored angle of which Sladen (Sicily, by Douglas Sladen, E. P. Dutton & Co., p. 351) says is one of the most beautiful things in Italy—leaves an indelible impression upon the mind. The panoramic view of Etna and the Strait to be obtained from the Greek theatre at Taormina is unsurpassed for beauty and impressiveness in Europe. The great theatre at Syracuse (page 146), seating 24,000 persons, is well-nigh perfect and commands a splendid view of the matchless harbor with the island of Ortygia in the foreground and the fabled hills of Hybla in the distance. Here Pindar sang his matchless odes and Æschylus witnessed the performance of his latest plays, while Plato, as guest of Dionysius, often sat with royalty in the orchestra circle. Here spoke Timoleon and here he sat as a blind old man listening to the debates on affairs of state. Truly this theatre, one of the largest of the ancient world, was, as Gregorovius adds, "a centre of human culture."

Sicily was never thoroughly Romanized except in name. The island has ever been the shuttlecock of the nations, having had fourteen different masters in recorded history. The eastern half,



Norman E. Henry

COLUMNS OF TEMPLE OF CONCORD, GIRGENTI

however, has always been Greek, and many interesting customs survive from classic days. The best Greek types among the peasantry are to be found about Messina and Girgenti, while certain Greek words have never dropped out of common use, such as *latonia* for stone quarry; the Greek Sicilian still throws back his head when he says "No!" precisely like his Homeric forebears. The peasants still use the dry beds of mountain streams as roads. It will be recalled that the ill-fated Athenian generals Nicias and Demosthenes were captured by the Syracusans when they attempted to escape by striking up the gorges of the Anapo and the Helorus. The farmer about Syracuse continues to use the wooden ox-plow described in Virgil's *Georgics*. It is no uncommon sight to see Sicilian women spinning like Penelope of old, with distaff and spindle. The peasants fill the irrigation tanks in their orange and lemon groves by methods invented by Archimedes two thousand years ago. One of the popular games is "tocco,"



TEMPLE OF CONCORD AT GIRGENTI



GREEK THEATRE AT SYRACUSE

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the ancient *mora*, the oldest pastime in the world. Everywhere one sees the old Greek type of water jar in common use. In this land sacred to Pluto and Proserpina, the traveler is not surprised to meet by the roadside the lean, black pigs sacred once to the divinities of the nether world.

We have said nothing about the space that Sicily occupies in the extant literatures of Greece and Rome. Homer immortalizes Trinacria in his Twelfth Odyssey, while Virgil in his third and fifth books of the *Æneid* gives a faithful itinerary of a large part of the Sicilian coast. We still have the idylls of Theocritus, born at Syracuse, the most famous bucolic poet of all time. Cicero

in his oration against Verres, his *De Natura Deorum* and his *Tusculan Disputations*, gives much of the data for our knowledge of the Roman period. Plutarch affords intimate studies of classic Sicily in his lives of Nicias, Dion, Timoleon, and Marcellus. The traveler and student of the classics who cannot visit Sicily in winter and fears the intense heat and the malarial mosquito in summer can do no better than to read two illuminating and profusely illustrated books, recently published: Patton's *Picturesque Sicily* (Harper) and Sladen's *Sicily* (Dutton).

*Peabody High School
Pittsburgh, Pa.*



ANCIENT MOSAIC SYMBOL
REPRESENTING THREE-CORNERED SICILY



THE GOLDEN TERRACED PAVILION
FROM THE SOUTH ACROSS THE LAKE, KIN-KAKU-JI, JAPAN

THE GOLD AND SILVER TERRACED PAVILIONS KYOTO · JAPAN

GARRETT CHATFIELD PIER

THE Kin-kaku-ji, or "Golden Terraced Pavilion," at Kyoto represents one of the many extravagances of the Shogun Yoshimitsu (d. 1408). This great scion of the house of Ashikaga is of interest to us principally on account of his love for all things Chinese. The Golden Pavilion itself exemplifies this strong partiality. Yoshimitsu has here sought to reproduce—along Japanese lines—one of the famous lake-set villa palaces of the Chinese Emperors of great Tang or classic Sung. The Golden Pavilion is modeled upon some such famous villa as that of the unhappy Emperor-artist Hui-tsung (1101-1125), which, history tell us, stood well down among graceful pines and other trees and shrubs immediately above island-dotted Lake Seiko, famous alike in Chinese art and literature.

And the Golden Pavilion is of more than usual importance in the history of the Oriental arts, since it was into this combined villa-palace-temple that Yoshimitsu gathered his famous collection of Chinese "old masters." In this he followed the lead of the Emperor Hui-tsung of China, who, about 1100 A. D., established what may be called the world's first art museum or school of fine arts, for such he intended it to be.

Like Hui-tsung, the Japanese Shogun gathered together a vast collection of Chinese and Japanese paintings, with the idea that such a collection of masterpieces should set a standard of perfection for generations of artists to come. This indeed it did, though Japan has only recently begun to appreciate the magnitude of the artistic debt

which she owes to Yoshimitsu Ashikaga, who, on more accounts than one, might well be called "the Great."

A visitor to the Kin-kaku-ji is so liable to be buoyed up by all that this "Golden Pavilion" means in the history of Oriental art that a first sight of the building is often fraught with disappointment. This feeling is, in the main, due to the simplicity of the lines of its gray-bleached woodwork, and to the fact that the yellow tiles which once graced its roof have long since vanished. Yet, as soon as one has entered the building, the full glory of the former richness of decoration is revealed, since, quite recently, the Japanese Government has renewed the original brilliant gold-leaf decoration of its walls. Masanobu's angels still float upon the upper ceiling, though these, of course, were added a hundred years after the erection of the building, in 1397. Unkei's gilded trinity—Amida the Sun Deity and Attendants—still smilingly welcome one. The nearby Hondô, or main hall, still preserves its beautiful sliding doors painted with landscape and bird studies by Yoshimitsu's art critic Nôami, and here, too, a later artist, Tannyu, is ably represented in his "Chinese Sages in the Bamboo Grove," most popular of themes. And the priestly apartments contain innumerable pictorial treasures by the great Kano, Tosa, Unkoku and Korin school artists.

We have referred to Yoshimitsu's attempt to found a school of art modeled upon that of the Chinese school of the Sung Dynasty (12th century). This in itself might well have set him high

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among the great men of his time. But Yoshimitsu has further claims to æsthetic greatness since, under him, the Nô-drama was first acted and the codification of the "tea-ceremony" or *châ-nô-yu* was first begun. The super-refined code of the "tea-masters" or *châ-jin* of the 17th century is characteristically represented in Sôwa's secluded tea-house, which stands well hidden among the dense trees of the hillside.

summer that seem to be suspended in the bluish haze of evening until their full orbs, now rose-pink, now brilliant silver, tremble in reflected glory upon the lustrous black surface of the island-dotted lake below. Again, there come the changes of the autumn foliage, and the beauty of the first great snowflakes, that cling caressingly to the heavy-budded *camillias* or fall in miniature avalanches upon the contorted boughs



THE GOLDEN TERRACED PAVILION AND LAKE KIN-KAKU-JI

But the one never-forgettable beauty of Kin-kaku-ji is a natural beauty or one staged by nature, for the surroundings of this Golden Pavilion are rarely picturesque, no matter at what season of the year one chooses to visit it. There is that tenderly poetic period when the soft mists of spring form and melt and form again among the contorted pines that stretch from the very edge of the lake far back to Kinukasa Mountain. Then follow the great full moons of

of Kinkakugi's famous pines. It is not to be wondered at that such great men as Minchô, Nô-ami, Masanôbu and Tannyu, sought the inspiration to be had at first hand in this quiet and pre-eminently beautiful retreat.

Following the example of his illustrious ancestor, Yoshimasa relinquished the Shogunate, and erected a palace along the lower slopes of the Hieizan hills which dominate Kyoto to the northeast. The main building of this

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THE GOLDEN PAVILION AND APARTMENTS OF THE SHOGUN

combined summer palace and temple group, the Tokyudo, still stands, as does the Gin-kaku-ji, or Silver-terraced Pavilion, a sort of summer-house which he built in imitation of the Golden Pavilion of his grandfather.

Like Yoshimitsu's earlier palace, the buildings were most picturesquely placed among pines, maples, bamboo

groves and azalias. The Silver Pavilion, to the right of Sô-ami's beautiful garden, is set upon the very edge of a charming little island-dotted lake, a worthy rival of the lake at Kin-kaku-ji.

If we read of the horrors of the wars of Onin, when a great part of Kyoto went up in flames, and a short two months saw eighty thousand dead of



THE SILVER TERRACED PAVILION, GIN-KAKU-JI

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plague in the capital alone, we can appreciate what such a quiet and wholly retired spot meant to the harassed "war-chief."

Not content with imitating or rivaling his grandfather in the beauty of his country-seat, Yoshimasa took upon himself to complete the vast collection of Chinese works of art which Yoshimitsu had gathered in the Golden Pavilion. Thus to the many pictorial treasures of the T'ang, Sung and Mongol Dynasties, Yoshimasa sought to add examples of the art of the best painters, etc., of early Ming.

Here, at Gin-kaku-ji, Yoshimasa's days were passed in æsthetic rather than martial pursuits, in criticising and cataloging works of art, in excursions to the famous shrines and picturesque places of his island empire, in incense-smelling parties, poem-composing parties and "tea-cult" meetings.

Though the Gin-kaku-ji never received its intended "papering" of "Silver," for Yoshimasa died before this contemplated decoration could be added, yet the place stands today a worthy rival of the Golden Pavilion, at least, from the point of view of its undoubted influence upon the art of Japan.

In the main hall or Tokyudo are many sliding-screens painted in black and white by Buson. A reproduction of the suite in which Yoshimasa held his "incense-smelling" parties, and a small tea room—the first to be built of the cult-prescribed four and a half mats—with paintings by Motonobu, Sô-ami and, that famous realist, Maruyama Okyo. Beyond this, one enters a room decorated with figure designs by a modern artist, Kubota Beisen. Here,

too, one may admire the extraordinarily life-like memorial statuette of Yoshimasa, the founder.

To reach the Silver Pavilion, one passes out into one of the most remarkable gardens to be seen in Japan, a super-artificial garden designed by the artist Sô-ami. One of the many curious features of this fifteenth century garden is the great mound of pure white sand called Gin Shadan, or Silver Sand Platform, upon which Yoshimasa was accustomed to sit when enjoying one of his æsthetic parties. It is said to keep so hard as to need raking but once in every forty days. Another remarkable feature of Sô-ami's garden—though one to be met with in many another ancient garden in Japan—is the Ko-getsu-dai, or Moon Facing Mound, a charming little corner of the garden from which one might appreciate to the full the beauties of the rising moon. How often is such a theme represented in the paintings of the Chinese artists of classic Sung or by their followers the Zen artists of Japan!

A few short hours devoted to the study of the Chinese masters; to an "incense-sniffing" party—that merriest of Japanese games; to a solemn chônô-yu or "tea-cult" gathering; to a dainty "poem-composing" meeting or to a "moon-gazing" evening, must surely have tempted many from the interminable strife of the day to the quiet of such cloistral abode. And where could one hope to find at once more idyllic or more charmingly secluded retreats than the summer-palaces of the Gold and Silver Pavilions of the Shogun's Yoshimitsu and Yoshimasa Ashikaga.



THE COMIC BEAST IN ROMAN ART

(Concluded)

ALLAN BALL

In the February number, Mr. Ball illustrated his text by the Boy and Goose, the Eternal Simian, Ganymede and the Eagle, Tantalizing the Serpent, and the Marble Lynx

See Vol. III, No. 2, pp. 98-105

ARISTOTLE and other ancient philosophers were more or less preoccupied with individual resemblances of human to animal physiognomy; and Henri Bergson has said, perhaps not quite finally, that animals are never funny unless their looks in some way suggest human beings. Surely there could be some fourth-dimensional altogether beastly standard of humor of which this would not be so. But for us it is doubtless substantially true, and the guileful-looking goats, or doleful Molossian dogs, or rapt creatures of whatever sort, are comic because they seem to show some droll distortion of human earnestness.

This, however, is a quite different thing from personifying the animals as the fabulists do, each creature with a standardized typical quality exploited after the manner of human society. The humor of the beast-fable is obviously a humor of convention rather than of genuine nature. The character of the fox or the ass or the goat or the cow in the fable is as invariable as an

Homeric epithet, and far more questionably veracious. The artist, on the contrary, deals more with the individual subject; and the oddities of his animals are more definitely subjected to the corrective influence of observation. One might almost fabulize to the conclusion which artists themselves have often very cheerfully reached, that art is a more favorable field for the cultivation of truth than is either literature or life.

Roman literature indeed contains numerous better evidences of interest in the humors of animal nature than the fables; but to connect these literary phases with existing works of art is rarely possible. Such a semi-mythological comic theme as the battle of the cranes and the pygmies was of a type that not only appealed to the encyclopædic curiosity of a Pliny, but also frequently enough to the Roman fancy for playful decoration, so that it has survived both in the encyclopædia and the decoration. But the essentially trivial subjects most usually eligible for humorous effect have no such advan-

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tage for getting themselves durably monumentalized as have the gods and heroes of mythology.

For manifest reasons, however, animals figured more frequently and variously in ancient religion than they do in ours, not to specify Roman practices of divination from flying birds or the entrails of slain victims or the behavior of sacred chickens in a coop; and many an object may begin as a religious symbol and end with a touch of humorous realism. The beautiful *Minerva Medica*, for example (page 155), in the Ludovisi collection, has beside her the serpent which is so generally associated with the healing mysteries; but it seems wholly unnecessary for ceremonial purposes that *Minerva* should have her hand laid caressingly on the snake's head as if it were a pet dog. The goat, too, as a frequent accessory in Bacchic representation, begins appropriately enough with its mythologic association, but it is difficult for a goat to end otherwise than humorously. The dog, snake, and scorpion in the bull-sacrifice of Mithra worship seem to have kept their symbolic dignity. But that is perhaps because the forms of the Mithraic religion did not, like those of orthodox Greco-Roman paganism, survive the period in which they were taken with entire seriousness.

Ordinary personal associations with the animals naturally lend themselves to humorous genre treatment even more easily than does religious symbolism. When a man has been fond of horse-

racing in his lifetime, it is an easy adaptation of a prevailing fashion to engage the carved genii on his coffin in a chariot race; on one in the Vatican the genii have become playful *amorini*, coming comically to grief (page 154). An equally cheerful sarcophagus design in the British Museum represents the cupids driving teams of dogs. A taste for cock-fighting when it reappears as a decorative motive on a man's tombstone is even surer to assume something of the playful character. Meanwhile, of course, a comically quaint design may have no humorous intention whatever; a well-known tombstone relief of a donkey turning a mill is probably only a loyal appreciation of the source of the miller's success in business. The use of animal figures as signs of shops and inns doubtless often might have provoked a similar uncertainty, a goat, for instance, to indicate a dairy, a mill and donkey, for a bakery, the Elephant Inn, at Pompeii, the Cock Inn at Rome, and many another which furnished to simple artists their chance to beguile a not very exacting public.

The fighting cock is rather a frequent figure in Roman decorative art. On occasion the bird is even accompanied by the palm of victory and the money bag; there is no mistaking its meaning. A Pompeian mosaic (page 157) depicts in obviously jesting spirit an interview between a huge rooster and a human dwarf, in which, to a casual glance, the dwarf appears to be tickling the rooster under the chin with a straw.



MINERVA MEDICA
IN THE LUDOVISI COLLECTION, MUSEO DELLE TERME



MOSAIC PAVEMENT, OSTIA
AN AMORINO AND HIS SUBMARINE STEED



COCK AND DWARF
A MOSAIC IN THE NAPLES MUSEUM

Mosaic decoration is a fruitful field of search for this sort of thing. Animals used for merely decorative effect are a most common motive, and even these are not irrelevant because they show the general popularity of the theme. But such a thing as the famous Pompeian *Cave Canem* in the floor of the vestibule of the House of the Tragic Poet is the most inviting of jokes, mild though it is. Literary evidence for the same thing in the form of a wall paint-

ing occurs in Petronius' account of Trimalchio's house; and the phrase appears to have been the title of one of Varro's lost satires. Another mosaic dog, a hound upon a leash with his nose to the ground as he follows the scent, has points of similarity. A group of parrots with a malicious cat approaching them evidently has other interest than merely that of decorative effect. More subtle humor is shown in the finely executed mosaic picture from Hadrian's villa, of



A GENIAL MONSTER
DETAIL OF A FRIEZE FROM TRAJAN'S FORUM



the goat advancing along a path and disconcerted by his own image before him in a mirror. In a mosaic hunting-scene at the Vatican it is difficult not to see at least a little fun in a group consisting of a man seated on a marching camel and leaning back to lead by a rope a dissipated-looking lion who has blandly resigned himself to being taken into camp (page 153).

Among the mosaics disclosed in the excavations of the seaport town of Ostia is one of an *amorino* or marine *genietto* seated astride a huge fish and cracking his whip to make him go (page 156). In the baths of Caracalla is an *amorino* similarly driving a sea-horse. Grotesque aquatic beasts of a more authentic sort occur again and again in Roman decoration, African river scenes especially. Whether the frequency of the hippopotamus and the crocodile is due originally to their symbolic meaning in the transplanted religious mysteries of Egypt or not, there can be little doubt that their oddity contributed to their popularity.

On the back side of the base of the colossal statue of the river-god Nile at the Vatican there is a playful bas-relief of a battle between crocodiles and pygmies, symbolic of the river, no doubt, but comic none the less. Even in the decadent Roman sculpture of

early Christian times one may find the same spirit; in the Jonah story, for instance (page 159), as one sees it depicted on a sarcophagus at the Lateran, even reverence and a religious meaning could hardly avert the comic fancy.

Here, however, and in many an instance besides in the earlier childhood of art as well as in this, its second childhood, recurs the question whether a quaintness is really the outcome of humor or only of naïveté. In the little museum at Chiusi, the Clusium where Lars Porsena once lived and swore, there is a very old relief showing two archaic sphinxes confronting each other like two dogs giving each other the lie as a preliminary to a fight. It is rather funny; but it is funny as are so many primitive works of art, Greek as well as Italian, because its creator had not the technical skill to make it otherwise. The comic quality of these sphinxes, however, even though accidental, is not altogether because it is crude. It is crudity superimposed upon conventionality. An avenue of sphinxes confronting each other may be very imposing. Here is the whole thing in little, within the compass of one small stone, and the human faces of the mythologic beasts are so close that they cease to be portentous and become simply droll. The mechanistic element has intruded, upon



MOTHER AND SON
IN THE HALL OF THE ANIMALS, VATICAN



A SOW AND LITTER
IN THE HALL OF THE ANIMALS, VATICAN



YOUNG GREYHOUNDS
MARBLE GROUP FOUND NEAR CIVITA LAVINIA

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which Bergson insists as at the very basis of the ridiculous.

One wonders whether the grim sculptured griffins on friezes and sarcophagi (page 158), conventional though they were, could have been outlined without thought of the comic aspect of their exaggerations, any more than the gargoyles of a later time. But that, like many another intimate question of antiquity, is, in the conclusive phrase of Lord Dundreary, "one of the things that no fellow can find out." In domestic art, too, the adaptation of an animal figure to some utilitarian purpose has often perverted it from its natural form in a comical way, as in many of the small bronze statuettes of animals conventionalized into ornaments or utensils such as one may see, for example, in the *Cabinet des Médailles* of the *Bibliothèque Nationale*.

Marble sculpture of course was more ambitious. A much admired group of a stag and a dog in the Hall of Animals where we began shows the dog upon the haunches of the stag and tearing the flesh of the poor beast's back, in an attempt, manifestly, to depict the tragedy of the animal world rather than its comedy. And yet, however unintentionally on the part of the artist, the look with which the stag turns around toward his tormentor is really a look of extreme annoyance rather than of agony. Its comical insufficiency raises to view the fact that inadequacy of reaction is often one of the elements of the ridiculous. A crudely modelled pair of playful young hounds in the same room (page 162) illustrates the same principle. One of them is humorously pulling the ear, as small dogs will, of his fellow, whose utter calmness seems unintentionally to heighten the quaintness of what is clearly enough intended to be an amusing bit of genre sculpture. Adja-

cent to this, however, is a group of a mother dog and her young one in which the suspicious looks of the mother are delineated in really masterly contrast with the half-grown puppy helplessness and trust (page 160).

The questions involved are far from simple. A sow and litter on another side of the room (page 161), however Laurentian and mythologic the group may be, are a rather cubistic representation of what to an unfamiliar eye looks unavoidably somewhat funny in itself. The taste for this sort of homely theme, it seems fair to think, helps to differentiate Roman art from the Greek. A dark marble crab upon a minutely wrought bit of white marble beach, to say nothing of the use of variegated materials, illustrates in a different way the Roman liking for oddity.

This interest in what is strange for its own sake, even though it be often disposed of with a simple reference to jaded appetites and decadent taste, is the essential beginning of the unclassical. The bull-headed Minotaur in this same Hall of Animals, if we allow ourselves to forget its mythologic associations, is a quite romantically pathetic presentment of the monster from his own point of view; the story of the were-wolf in Petronius, or of Apuleius' strange variety of metamorphosis, should have been depicted in the same gallery.

The subject is a vagrant one, and might lead us far from usually established æsthetic moorings. One could easily deduce too much from ancient eccentricities like these. But certainly not less interesting, even if less important, than the survivals of classicism in the succeeding ages, are some of the germs of mediævalism that one may detect in the classical times themselves.

The College of the City of New York



CUPID AND PSYCHE

RODIN IN THE METROPOLITAN MUSEUM

CHARLES NEWTON SMILEY

In the February number, Mr. Smiley discussed Rodin's Sister and Child, the Thinker, John the Baptist, Adam and Eve, the Hand of God, and the Bather. See illustrations, Vol. III, No. 2, pp. 106-114

ORPHEUS AND EURYDICE (pages 166, 167)

No doubt Rodin read the story in the fourth book of the Georgics, where the legend has, perhaps, its fairest form in literature. Vergil's account is thoroughly Italian. When Orpheus in momentary weakness (which should have been counted strength if the gods of the lower world had hearts that knew how to pity) violated Proserpina's command and looked back at Eurydice, there was much thundering and wild gesticulation and outcry, the Italian way of giving outward, physical expression to the inner suffering of the soul. You will remember in Raphael's "Transfiguration" there was the same wild tumult at the foot of the mountain on the part of the parents of the demoniac boy. Rodin's first presentation of Orpheus and Eurydice has this same tumult. Such noise is as far from his later conception as it is from the figures on an Attic gravestone. Orpheus has had the courage to cross the sevenfold Styx, he has soothed the hard heart of Cerberus and has given a glad day to all who live in gloom; through music and harmony he has won back Eurydice and now at this moment when he has been foiled by his own weakness he knows that discord cannot save him where harmony has given him only partial success. You look at his face and you know that he has failed and that all future effort will be futile. The same story is repeated in the whole body; if

we had only the knees and lower legs and feet we should call them the extremities of disaster and defeat.

The figure of Eurydice represents a more human passion than we have in Psyche. Her loss is more particular, more definite; her yearning only in duration has in it the infinite. Her projecting, yearning upper lip is the outward physical expression of human passion that we find in the Martyr and the Caryatid. In the ancient marble relief in Naples the values are reversed; in the Eurydice in that early Greek portrayal there is poise and lofty beauty that somehow justifies Orpheus' long and perilous search; Orpheus is the human one of the two, with human passion, a knight defeated in his quest of the Holy Grail because of his human weakness.

THE MARTYR AND VILLON'S ANCIENT DAME (page 168)

There is no doubt she is dead; there is no doubt that she was once beautiful; she has sacrificed everything for something she passionately loved; destiny had made her capable of passion, for she is a French woman. Rodin could hardly be an interpreter of the universal and overlook this glorifying fact of French character. Rouget de Lisle had given it expression in music. As you look at Rodin's martyr, rigid in death, unlovely as compared with what she once was, you hear the minor strains



ORPHEUS AND EURYDICE



ORPHEUS AND EURYDICE

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THE ANCIENT DAME

of the Marseillaise, and you know that all the martyr throng are marching to a New Jerusalem that their sacrifice has helped to build. A superficial view might lead one to say, "Here is complete and final disaster," but a more thorough understanding declares that so long as women and men are capable of such devotion, such loyalty to a high cause, there is irrefutable testimony of our divine origin and destiny. Here is

a form of beauty of the spirit that the artist finds it difficult to transcribe. Those who heedlessly hurry by can hardly hope to understand the martyr, either in life or in art.

Here, of course, arises the question of the ugly in art, and the only answer is that it is not ugly if you understand it. Age and decrepitude very often carry with them evidence of a radiant beauty, and the heart of the poet rejoices that his imagination has been given a chance to restore that which the years have carried away. Villon could not have written "Where are the snows of yester year" if he had not carried in his memory perfect forms of beauty that time has no power to diminish. Rodin's Ancient Dame, in spite of her plebeian, proletariat garments, is a patrician. She is Aspasia and the lamp of her mind still burns, though feebly. Give her suitable apparel and she could play the part of grandmother for my lord mayor's children. Bouguereau could not have given her complete and perfect portraiture in those radiant days of her youth, when kings cared more for her conversation than aught else in the world. This is not wreck, this is completion, fulfillment.

THE PORTRAIT BUSTS

My Danish friend said to me, "Madam X is resigned, but she is not happy." She overlooks the crowd, she has faced great sorrow and still faces suffering. Life's fire has brought her refinement. It would be difficult to conceive of truer, finer lips. There is something heroic about her. Watts in his portraits seems to have waited for his moment—to have slipped up upon the soul of his sitter when the highest, finest thoughts were being entertained, and then to have made a transcript of the face when it was so illuminated. Rodin seems to have felt compelled to make a record

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of the ordinary, everyday mood, so this portrait is a greater tribute to the courage and lofty idealism of Madam X.

In the case of Puvis de Chavannes one wonders if that face of bronze were ever lighted with a smile; he is inexorable with himself, with his conception of his art; you may be sure that he has faced unflinchingly that portion of life which has offered itself to him. He is a lineal descendant of Vercingetorix and would die in a Roman prison, if need be, for the sake of France and his own chivalrous ideal.

St. Gaudens said that Rodin's final conception of Balzac, a conception which failed to satisfy and even offended the French people, reminded him of a guttering candle. The comparison, like all comparisons, is only in a measure true. It overlooks and omits the titanic element. A guttering candle and a volcano in its final eruption perhaps have something in common, but to confuse



MADAM X



BALZAC

the two would be an egregious blunder. Balzac was always smoldering and always belching, and it was inevitable that in the course of time he should burn out. A statue of him that showed the marks of all previous eruptions and represented him as still capable of volcanic action, surely has not missed his main characteristic. In the clay head of Balzac in the Metropolitan, Rodin's earlier study, we have a bit of Balzacian realism free from any touch of allegory. Bull-throated, with the scriptural oil of gladness on his face, free from any touch of physical frailty, there is written in his eyes and on his lips the silent satisfaction that arises from a consciousness of power. The general expression approximates the declaration of the tiger's eye, "I know the jungle and am master of it." It is not a more complete revelation of power than we find in the other portraits of Balzac. Had Rodin completed it the French people would have been better pleased, but they would not

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have had so true an interpretation of the real significance of Balzac's work, its weakness and its elemental strength. The so-called "blind forces of nature," the tidal wave, the earthquake, the volcano, are useful when we seek to describe the mental activities of such men as Balzac. Rodin had the temerity to try to translate one of these terms into bronze.

CUPID AND PSYCHE (*page 164*)

How different in spirit this bit of marble work is from the flaming, gorgeous ceiling of a certain great room in the Roman Palazzo Farnese, where Raphael has recorded the same legend in fresco. Cupid has always been a radiant, restless boy with wings—wings that make it possible for him to imitate the bee, with nothing more than a momentary pause in his sweet activity. How difficult to give him his true character in stone. The Eros of the Vatican is exquisitely beautiful, but he is posing for his picture; the child that plays at the feet of the Ludovisi Ares is charming, but there is not potential in him all the subtle and mighty works that are ascribed to him. Rodin has achieved the impossible. He has represented the momentary pause in motion. It is the end of the swing in the pendulum that we find in the Discobolus. The wings are set, they have moved as far to the right as they can and they are gathering force for the backward swing. One more flutter and he will be free. But not merely the wings, but the whole body is in responsive movement. And this is characteristic of all Rodin's work, the unity of spirit, or rather the power of spirit to speak the same word through all the members of the body. The face, the hands, the feet have each their own language. In life when the lips and eyes tell a different story, we complain of in-

sincerity, and when the lips and eyes try to go beyond the heart and head, we call it sentimentalism. When the artist finds a great true heart laboring in high emotion and can endow that heart with a beautiful body and can compel that body in all its members to respond and repeat in many varied ways the heart's high message, we have supreme art. Such is Psyche. Yearning for the ideal has never before been given such exquisite embodiment. In her lips, her arms, her feet, there is the same pronouncement, the declaration of faith in many forms of ideal beauty that may only be completely revealed by Love. It may not be our high fortune to ride in Love's chariot in its lofty upward course and catch a glimpse of those immortal archetypes, but here is our faith in stone that they exist.

THE MAN OF THE BRONZE AGE (*page 171*)

When the Man of the Bronze Age was first exhibited, an insidious rumour was circulated that the young sculptor had achieved his success by taking moulds from the body of his model. Two or three years passed before he could free himself from the charge, by continuing consistently to produce approximately perfect work. In studying this figure, we realize that Rodin was once the pupil of Barye, a supreme master in the portraiture of animals. The Man of the Bronze Age has the liveness and physical perfection of the squirrel, the gazelle and the couchant leopard. He is the heir of all the ages of experimentation in mechanics in the lower animal world, but he is more, he is the first-born among the sons of God, and it would be no mistake to call him Adam. The divine spark of higher consciousness has crept up his spine and touched his brain. He awakens as a self-exam-

ART AND ARCHAEOLOGY



THE MAN OF THE BRONZE AGE

ining spirit, and for the first time opens his eyes upon the world as a critic of the handiwork of his Creator. In body and in spirit he is akin to the Adam in the central group on the ceiling of the Sistine Chapel. That splendid recum-

bent figure, without seeming fully to understand the significance of his act, stretches out his hand to receive the touch of Jehovah, a touch that will impart the divine spark and the gift of self-conscious life. Having received the gift, he has arisen, and Rodin has cast his portrait in bronze. Perhaps no better commentary can be found on these two works of Michelangelo and Rodin than is afforded by a certain paragraph in Robert Browning's poem *Cleon*:

If, in the morning of philosophy,
Ere aught had been recorded, nay perceived,
Thou with the light now in thee, couldst have
looked

On all earth's tenantry, from worm to bird,
Ere man her last, appeared upon the stage—
Thou wouldst have seen them perfect, and de-
deduced

The perfectness of others yet unseen.
Conceding which,—had Zeus then questioned
thee

"Shall I go on a step, improve on this,
Do more for visible creatures than is done?"
Thou wouldst have answered, "Ay, by making
each

Grow conscious in himself—by that alone.
All's perfect else: the shell sucks fast the rock,
The fish strikes through the sea, the snake
both swims

And slides, forth range the beasts, the birds
take flight,

Till life's mechanics can no farther go—
And all this joy in natural life, is put,
Like fire from off thy finger into each,
So exquisitely perfect is the same.

But 'tis pure fire, and they mere matter are:
It has them, not they it; and so I choose
For man, thy last premeditated work
(If I might add a glory to the scheme)
That a third thing should stand apart from
both,

A quality arise within the soul,
Which intro-active, made to supervise
And feel the force it has, may view itself,
And so be happy." Man might live at first
The animal life: but is there nothing more?
In due time let him critically learn
How he lives; and, the more he gets to know
Of his own life's adaptabilities,
The more joy-giving will his life become.
Thus man who had this quality is best.

Grinnell College



THE VIRGIN AND CHILD
BY PIERO DELLA FRANCESCA, IN CHURCH OF "OUR LADY OF GRACE"

LESSER KNOWN MASTERPIECES OF ITALIAN PAINTING

V—PICTURE OF THE VIRGIN AND CHILD WITH ANGELS BY PIERO DELLA FRANCESCA

DAN FELLOWS PLATT

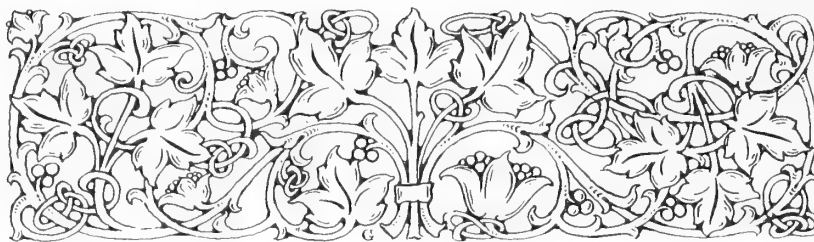
FIFTEEN miles north of Ancona, hillward from the little coast town of Sinigaglia (the old Roman Sena Gallica) stands a church dedicated to "Our Lady of Grace." Westward rise the mountains of the Marches; eastward the eye roams far over the Adriatic. Nature has truly graced the spot, but man, too, is here our creditor, in the person of Piero della Francesca. The church contains one of the master's rare panel pictures. Though a late work and somewhat lacking in the strength of type that one sees in the product of Piero's prime, it fully exemplifies the qualities of impassive aloofness, of unemotional abstraction, of impersonality in representation, that keep our artist high on the list of creative geniuses of all time.

Piero "della Francesca" or "dei Franceschi," as he is variously called, was born at Borgo San Sepolcro about 1416. In 1439 we find him working in Florence, under Domenico Veneziano. There he acquired a Florentine love for the scientific that worked itself out, practically, in a correctness of perspective excelled by none of the masters of the Renaissance. From the middle years of the century dates the remarkable series of frescoes in the church of San Francesco, at Arezzo, showing the story of the True Cross. Nothing in art surpasses these scenes in the vigor of pres-

entation. Fresco painting, especially, gave proper scope for Piero's talent, yet one must travel far to find a pair of panels that can equal those with Piero's "Baptism" and "Nativity," in the National Gallery. For sheer ethereality, the former may be chosen, for beauty of color, the latter. One's inner eye may never forget the wonderful blues. And yet, in retrospect, there is another work that claims place beyond all these, a work whose spirit places it among the dozen greatest pictures. It is at Borgo and depicts Christ rising from the tomb.

Proof of the attractiveness of the little picture here illustrated, an attractiveness that the reproduction does not adequately show, is found in the fact that it has twice been stolen from the church and twice recovered. One wonders if a third removal has resulted from the openness of Italy's Adriatic coast line to hostile attack.

Piero's greatness was of the sort to produce reaction in others. Unlike Mantegna, who, in impersonality and other qualities, is comparable to him, Piero was great as a teacher. Signorelli and Melozzo were his pupils. Few are the teachers who can boast so brave a following. From him, through them, art led on to its culmination in Michelangelo. Piero, Signorelli and the great Florentine were kindred souls.



IN ATHENS

Mid thirty centuries of dust and mould
We grope with hopeful heart and eager eye,
Hailing our treasure-trove if we but spy
A vase, a coin, a sentence carved of old
On Attic stone, in reverent hands we hold
Each message from the past, and fain would try
Thro' shattered fragments dimly to descry
The faded glory of the Age of Gold.

Vainest of dreams! This rifted grave contains
Of Beauty but the perished outward grace,
The soul that gave it life, Hellenic then,
Immortal and forever young remains,
But flits from land to land, from race to race,
Nor tarries with degenerate slavish men.

WILLIAM CRANSTON LAWTON

Hobart College



DRAWING OF MEDEBA MOSAIC MAP OF PALESTINE IN THE U. S. NATIONAL MUSEUM

I. M. CASANOWICZ

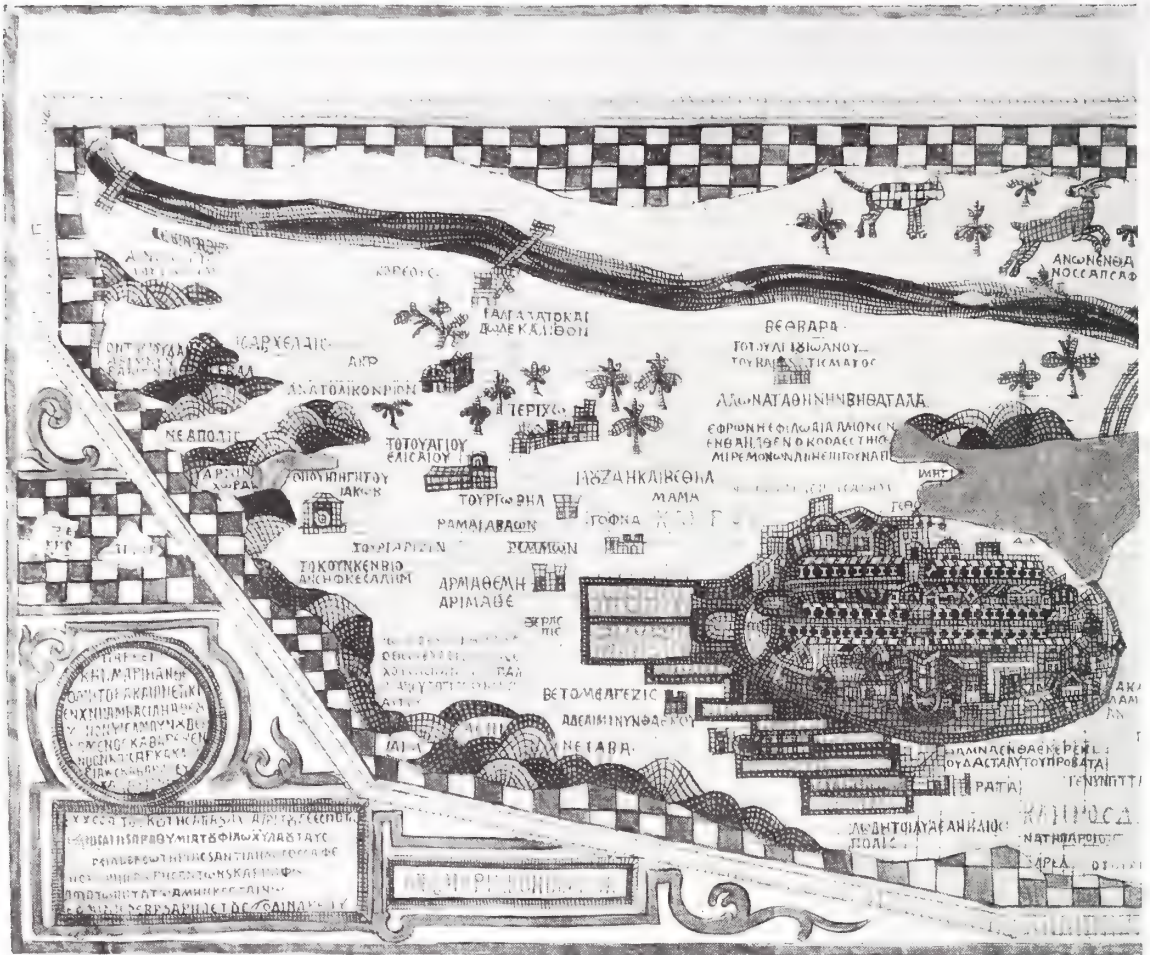
WHILE on a tour around the world in 1899, Mr. S. W. Woodward, of Washington, D. C., obtained from a book dealer in Jerusalem the drawing of a remarkable mosaic map of the Holy Land, illustrated on pages 176, 177. The drawing, which has been presented to the National Museum by Mr. Woodward, is beautifully executed in brilliant colors and measures $38\frac{1}{4}$ by $79\frac{1}{2}$ inches. The original mosaic formed the floor of an old church in Medeba, modern Madeba, a town in the former territory of Moab, situated almost directly east of Bethlehem, about five miles south by west from Hebron and often mentioned in the Old Testament (Numbers XXI, 30; Joshua XIII, 9, 16; Isaiah xv, 21; I Chronicles XIX, 7) and in Josephus (*Antiquities* XIII, 1, 2, 4; 15, 4). The town seems to have been, during the Byzantine period, a flourishing Christian center, but since the seventh century and until the latter part of the eighteenth century it lay in ruins and forgotten, having been overwhelmed either by the Persians under Chosroes II, or by the Arabs under Omar, who wrested Syria and Palestine from the Eastern Empire. In 1880 a Christian colony from Kerak (the Biblical Kir Moab, Isaiah xv, 1) settled there. In erecting the necessary buildings for the new occupation many ancient remains were brought to light. These include a large pool with solid walls, ruins of several churches, inscriptions and mosaic pavements. The most interesting and noteworthy discovery, both from

an artistic and archaeological standpoint, was that of the mosaic map of Palestine which included also a part of Egypt.

The first notice of the map came in 1882 when it was uncovered in cleaning the ground for a new church on the site of an old one. A monk belonging to the Christian colony of Medeba wrote concerning the find to Nicodemus, the Greek Patriarch of Jerusalem, who simply pigeonholed the letter without paying any attention to the matter. His successor, the Patriarch Gerasimus, found the letter and sent a master-mason (with the pretentious title of "architect") to examine the mosaic with directions to include it in the new church if found worth while. The "architect" did not find it worth while. And thus in the new building of the new church large portions of the mosaic were destroyed. In this condition Father Cleopas Koikylides, Librarian of the Patriarch of Jerusalem, found it in 1896 and took steps for its preservation by embedding the fragments in the floor of the new church. To judge from the remains, the map had previously undergone restorations. For in several portions a plain mosaic, or merely cement, fills out destroyed parts. Though rather a primitive and crude method of restoration, it substantially contributed to the preservation of the monument by preventing further crumbling of the remaining parts.

The largest connected fragment, from the spring of Ainon near Salim, or Nablus, in the north, to the Delta of

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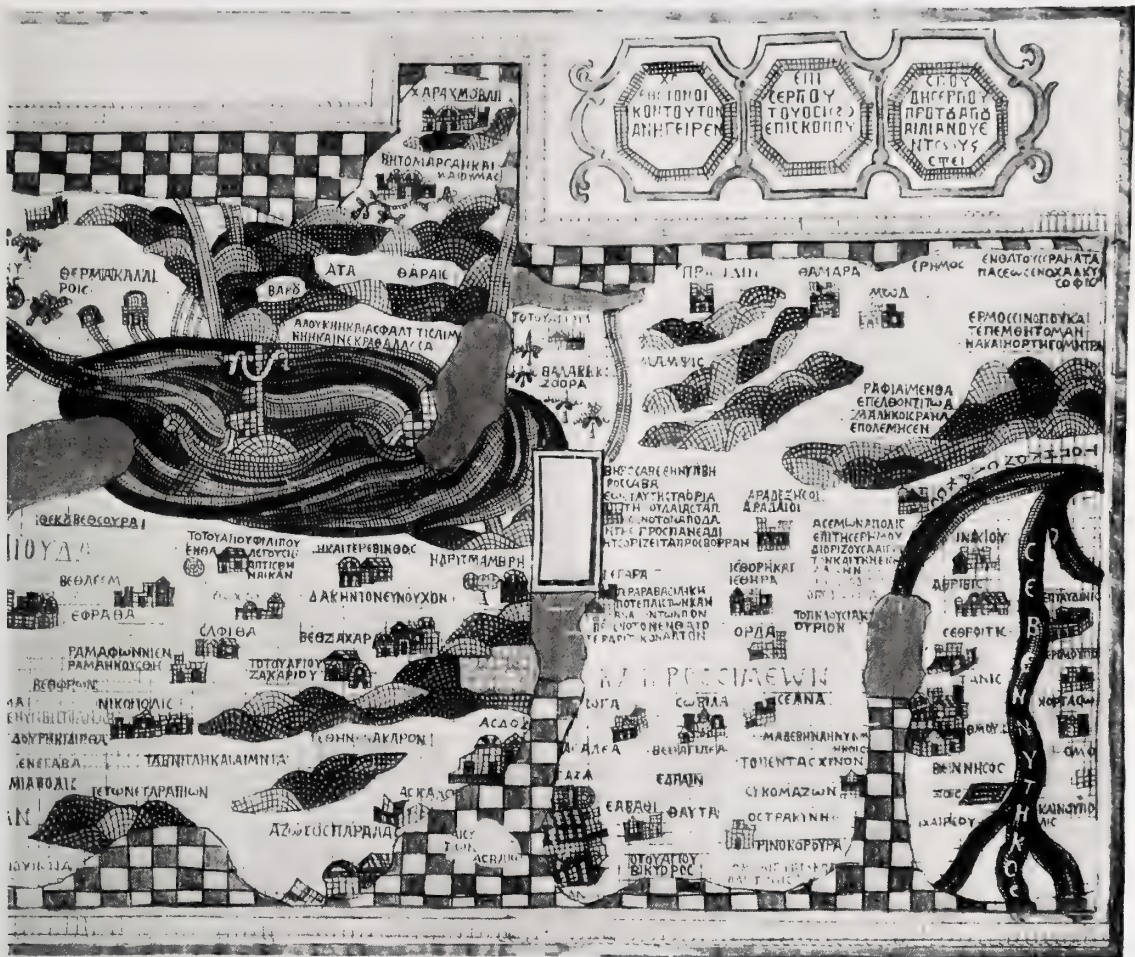


the Nile in the south, reaches an extension of about 35 feet, while the church of which the mosaic formed the pavement was about 55 feet wide. There would thus remain a lacuna of about 20 feet. It may perhaps be assumed that the region of the Delta, which alone is related to the Biblical narrative, because the Israelites sojourned there before they set out to Canaan, represents the original southern limit of the map. The north side may have reached to the northern confines of Phœnicia. On the east side the map may have been bounded by the River Euphrates, the ideal boundary of Israelite power and expansion in Biblical tradition (comp.

Genesis xv, 18-20); while on the west side the Mediterranean Sea would be the obvious boundary. It is needless to add that these limitations are conjectural.

The Madaba map is not only the earliest map of Palestine preserved, but also the oldest detailed land map (in distinction from a general itinerary) that we possess. It originated in the Greek part of the world and is inscribed in the Greek, while all other maps of Palestine belong to the Latin west and are inscribed in Latin.

Like all the maps which are based on Greco-Roman tradition, the map of Madaba is orientated towards sunrise,



that is, places and legends are placed on the west line. It is evident that the artist attempted to combine a view of ancient Canaan of the Israelites with a picture of Palestine of his time. As ancient historians often projected their time into the past, so the mosaicist had before his mental eye the land of the Patriarchs not separated from the contemporaneous Palestine. Thus prominence is given to the tribes of Israel. Their names appear on the map in particularly large red letters, in most cases accompanied by a Biblical reference, chiefly taken from the so-called blessing of Jacob (Genesis, XLIX) and blessing of Moses (Deuteronomy, XXXIII), and

quoted after the Greek translation of the Septuagint. Out of the twelve tribes of Israel only six are preserved entire or fragmentary, namely: Dan, Simeon, Judah, Ephraim, Benjamin, and Zebulon.

Besides Palestine proper, there are also found on the map those places which had been of importance to the Israelites before their entrance into Canaan: the former region of Goshen in Egypt; the desert of Sin; Raphidim; the mountain range of Sinai. At the same time, it is the Palestine of the Byzantine period that is represented on the map. Alongside with the Biblical place names are often given those in use

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at the time of the making of the map. Of the 140 or more place names preserved on the fragment, about 60 have no reference to the Biblical narrative. Some of these were episcopal sees; but a considerable number had no relation either to the Scriptures or to the development of Christianity, and there are also some otherwise unknown names of towns.

The map—like the mosaic pictures of sacred history—is an illustration of the Bible rather than a work of geography. The artist was more intent on the picturesque detail than on geographic accuracy. Much care is bestowed on the pictures of towns. In case of large cities, like Jerusalem and Gazà, a view is given of the principal streets, marked by a colonnade, and of some of the prominent buildings, such as the Church of the Holy Sepulcher in Jerusalem. Small towns are indicated by an outline of a wall, flanked by towers. The water areas are given particular prominence. The Jordan, as a comparatively broad stream, falls into the Dead Sea. The Delta arms of the Nile are represented by broad stripes. The surface of the Dead Sea is agitated by currents represented by thick black streaks. In the Jordan and the Nile (in the latter not seen in the reproduction) fishes disport themselves. The Dead Sea is enlivened by two egregiously large vessels. Intercourse between the two sides of the Jordan is by two bridges. The mountains of Sinai and of Judah are depicted in various tints, to indicate the various strata, and fairly produce the effect desired.

The penchant for the realistic *genre* appears in the desert scene of a gazelle being pursued by a lion or panther, in the fruit-laden palm trees, especially around Jericho, the “city of palms” (Deuteronomy xxxiv, 3), and Zoar or Segar.

The idea of decorating the floor of a church with a map of Palestine is certainly unique and the question arises: What suggested it? The theory of Schulten has at all events the merit of attractiveness. The mosaic, he thinks, was intended to allow the pilgrims who, after traversing the Holy Land, came to the East-Jordan region, where Medeba was situated, to repeat and recapitulate the real trip through the land once more in miniature on the map. Schulten suggests that the mosaic may be the votive offering of some wealthy pilgrim in gratitude for the happy accomplishment of his journey in the Holy Land. (Adolf Schulten, *Die Mosaikkarte von Madaba und ihr Verhältniss zu den ältesten Karten und Beschreibungen des heiligen Landes*, Berlin, 1900, p. 113 f.)

It may be added, in explanation of the choice of a church in Medeba for such a work, that that place seems to have been in the Byzantine period a center of the mosaic art or technique. Many beautiful mosaics which belonged to churches and monasteries of the fourth to sixth centuries have been uncovered there, and according to eye-witnesses almost every house was adorned with this decoration. It has therefore been called “the city of mosaics.”

The art style of the mosaic, which indicates the transition from the antique tradition to the conventional schematism of the Byzantine period, would comport with the sixth century A. D. as the time when the map originated, more specifically, with the age of Justinian (527-565 A. D.). With this date would also agree the neatness of the characters in the inscriptions, which are almost free from ligatures and abbreviations, later on in vogue, and the substantially correct orthography.

CURRENT NOTES AND NEWS

The American Academy in Rome

THE American Academy in Rome announces its annual competition for the prizes of Rome, in Architecture, Sculpture and Painting, and also the next competition in Landscape Architecture. Application should be filed immediately with the Secretary of the Academy, Mr. C. Grant LaFarge, 101 Park Avenue, New York. These Fellowships are each of a value of \$1000 a year, for three years. Holders are expected to report at the Academy in Rome, on the first day of October.

Applicants for the three Fellowships in Classical Studies should apply to the chairman of the Jury on Classical Fellowships, Professor James C. Egbert, Columbia University, New York.

The American Federation of Arts

THE Seventh Annual Convention of the American Federation of Arts will be held in Washington on the 17th, 18th and 19th of May. The sessions will be held in the Willard Hotel. The chief topic chosen for consideration on the program is "Art and the People." The American Association of Museums will hold its annual meeting in Washington the first part of the same week and the two meetings will overlap by a day. The Archaeological Institute of America is one of the chapters of the Federation, and the affiliated societies of the Institute are invited to send delegates. The programme of the sessions will soon be ready for distribution and copies may be obtained by applying to the Secretary, American Federation of Arts, 1741 New York Avenue, Washington, D. C.

Discovery of a Large Amphitheatre at Pozzuoli, near Naples

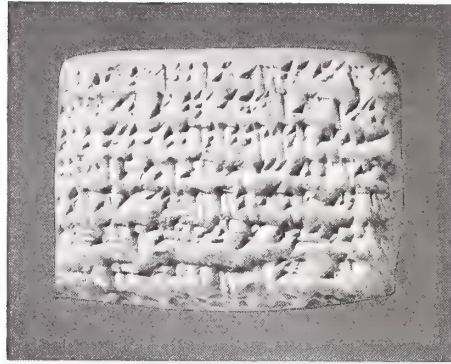
THE construction of a new direct line from Rome to Naples has been the means of discovering the remains of a large amphitheatre at Pozzuoli. The building was, apparently, first buried in its own debris, and later by a volcanic eruption of unknown date. The proper range of steps is still in fairly good preservation, and one can see clearly the upper apertures of entrance and exits, and pieces of the beams which had supported the awnings. Fragments of gilded and colored stucco attest the former magnificence of the decorations of the edifice. This is the second amphitheatre found at Pozzuoli, the other having been excavated as long ago as 1838. The city was of great importance in Roman times, carrying on an extended trade and being the principal depot for the traffic of Italy with Egypt and the East.—*The Nation*.

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The Rehabilitation of Belshazzar

FOR some time the up that Belshazzar as a mythical character-discoveries have actually lived and

Recently there temple archives which Warka, the Biblical now in the Yale Baby-tablet which proves to



tation of two dreams by a seer of the time of Belshazzar. Both dreams are interpreted as portending favor for Nabonidus the king, and Belshazzar the son of the king. The latter, which we know from other archaeological sources, was peculiarly associated with his father in the rule of the kingdom.

The exact dates of the dreams are given on the tablet; which, according to our chronology, happened in the year 548 B. C. The little tablet serves as an interesting commentary on the dreams in the Old Testament, particularly in the books of Genesis and Daniel. In the latter, as is recalled, the prophet Daniel interpreted the dreams of Nebuchadnezzar; and later, after the "enchanters, Chaldeans and soothsayers" had failed, he interpreted for Belshazzar the handwriting on the wall. The tablet reads thus:

"In the month Tebet, day 15th, year 7th of Nabonidus, king of Babylon, Shum-ukin says as follows: The great star Dilbet, Kaksidi, the moon, and the sun, I saw in my dream. It means favor for Nabonidus, king of Babylon, my lord, and favor for Belshazzar, the son of the king, my lord. May my ear attend to them. On the 17th of Tebet, year 7th of Nabonidus, king of Babylon, Shum-ukin says as follows: The great star I saw. It means favor for Nabonidus, king of Babylon, my lord, and favor for Belshazzar, the son of the king, my lord. May my ear attend."—*A. T. Clay.*

Visit of Exploration to Central America

PROFESSOR Wm. H. Holmes, the Art Editor of ART AND ARCHAEOLOGY, has left on an exploration trip to Central America, where he expects to remain a month or six weeks, visiting the American excavations at Quirigua and several other ancient Maya cities. He will join Dr. Sylvanus G. Morley, of the Carnegie Institution of Washington, who is conducting important researches in Central America. Professor Holmes will collect on this trip considerable material to illustrate his series of articles on "*Aboriginal American Art.*"

ART AND ARCHAEOLOGY

Saving the Aphrodite of Melos

IT is understood that the Aphrodite of Melos in the Louvre was carefully hidden away in August, 1914, not to reappear until peace is restored and Paris is free from the danger of the invader.

This recalls the story of the disappearance of the Aphrodite during the Franco-Prussian War. Realizing the danger in good season, the French took the goddess down from her pedestal and laid her away in a casket carefully padded and wrapped. The casket was taken out by night through a secret door and hidden in the cellar of the police prefecture at the end of a secret passageway. The casket was then walled in and the wall was given the appearance of great age. Here the Aphrodite remained through the occupation of the Germans and the disorders of the commune. During this period the prefecture caught fire and was almost destroyed. The distress of those in the secret may be imagined. As soon as the fire was extinguished they hastened to the scene of the conflagration and after some digging found the casket buried in heaps of dirt and stones but uninjured. With the restoration of peace, the Aphrodite of Melos was returned to her place in the Louvre.

A Tariff Tablet from Roman Africa

A GOOD many years ago an inscription was discovered in north Africa which has been called, from the place where it was found, the Tariff of Zraia. The heading of the inscription is "Tariff regulations enacted after the departure of the soldiers" (*Lex portus post discessum coh(ortis) instituta*). The amount of the tariff is set down opposite the various things listed.

At Lambæsis, in Algeria, an important cross-roads, and a gateway into Numidia, there was found in 1913 built into a late wall a tablet with parts of two columns of a customs list. The shape of the letters date the inscription in the time of Hadrian or Antoninus Pius. Veterinary and market inspectors are mentioned, as are the cattle, sheep, hogs, goats and the different grades of wines which are listed for customs dues. The prices, unfortunately, were on part of the stone which was broken off.

There have been a number of guesses made in connection with the earlier Tariff of Zraia as to the municipal status of the town after the Roman garrison left. In the opinion of the French authority, Professor Cagnat, this new inscription at Lambæsis makes it clear that the officers and non-commissioned officers of the cohort stationed there were not so much financial agents of the emperor as they were officers responsible for the policing of the markets and the health inspection of all commodities offered for sale to the soldiers.

R. V. D. M.

ART AND ARCHAEOLOGY

The College Art Association of America

THE Fifth Annual Meeting of the College Art Association of America will be held at the University of Pennsylvania, Philadelphia, on Friday and Saturday, April 21 and 22, 1916. The meeting promises to be large in attendance and vital and interesting in program. The following reports are worthy of mention: Committee on Investigation of the Condition of Art Instruction in American Universities and Colleges, Professor Holmes Smith, Chairman, Washington University; Committee on Books for the College Art Library, Professor Arthur Pope, Chairman, Harvard University; Committee on College Training for Museum Workers, Mr. Joseph Breck, Chairman, Minneapolis Museum of Arts; Committee on Loan Exhibits in College Art Galleries, Professor W. A. Griffith, Chairman, University of Kansas.

One entire session will be devoted to the question: What Instruction in Art should the College A. B. Course offer to: (1) the future Artist, (2) the future Museum Worker, (3) the future Writer on Art, (4) the future Layman? Of those who have already indicated their intention of taking part in this discussion may be mentioned: Director Edward Robinson of the Metropolitan Museum of Art; President Robert W. DeForest, American Federation of Arts; Dr. Mitchell Carroll, Archaeological Institute of America; Professor Allan Marquand, Princeton; Professor John C. Van Dyke, Rutgers; Professor George H. Chase, Harvard; Miss Leila Mechlin, Washington.

Another subject of importance will be: The College Art Museum and Art Gallery; (1) A working College Museum of Originals, (2) A College Museum of Reproductions, (3) Loan Exhibits in College Art Galleries. The discussion will be opened by Professor Frank Jewell Mather, Princeton; Professor George Breed Zug, Dartmouth; Professor Henry Johnson, Bowdoin; Professor D. M. Robinson, Johns Hopkins.

A partial list of papers is as follows: "Modern Tendencies in Art," Professor Arthur Wesley Dow, Columbia; "The Doubting Thomas, a bronze group by Andrea del Verrocchio," Professor John Pickard, Missouri; "Art Education in Ohio," Professor Charles F. Kelley, Ohio; "Sienese Art as Represented in The Fogg Museum," Professor George H. Edgell, Harvard.

Special arrangements are being made to have the art treasures in Philadelphia open for the inspection of the members of the Association, including, it is hoped, the beautiful Widener collections at Ogontz.

BOOK CRITIQUES

ÆGEAN ARCHAEOLOGY: AN INTRODUCTION TO THE ARCHAEOLOGY OF PREHISTORIC GREECE. By *H. R. Hall*. New York: G. P. Putnam's Sons, 1915.

The author endeavors to give a general account of the culture of prehistoric Greece as revealed by the excavations of Schliemann, Evans and others on the Greek mainland and in the Ægean Islands, especially Crete, during the last forty years. He has omitted the statements of theories of an historical nature, as his own views of the "pre-history" of Greece have been treated in his *Ancient History of the Near East*. He has concerned himself only with the actual results of excavation, and the conclusions that may be drawn from them regarding the civilization of the Ægean peoples of the Bronze Age, from about 3000 to 1200 B. C.

The book is abundantly illustrated with one plate in colors of the polychrome faience Snake Goddess of Cnosus, thirty-three plates in halftone and one hundred and twelve illustrations in the text, making a rich and varied exhibit of the arts and crafts of the pre-Homeric peoples about the Ægean Sea. Single chapters discuss in detail stone and metal work, pottery, palaces and houses, temples and tombs, painting and sculpture, hieroglyphic and linear systems of writing, armor and weapons, costumes and the like.

The volume shows conclusively that Crete was the focus of art and civilization in prehistoric times, and there is a basis of fact underlying the legends of Minos the Sea-King and the labyrinth and the life and art portrayed in the Homeric poems. Mr. Hall has given us a work which will long remain the standard manual.

M. C.

AN INTRODUCTION TO THE STUDY OF PREHISTORIC ART. By *E. A. Parkyn*, M. A. London and New York: Longmans, Green & Co., 1915. Pp. xviii, 349.

The conservatism displayed in the wording of the title runs through Mr. Parkyn's book; it has the distinctive advantage of giving to the average reader the feeling that his guide is a safe one to follow. True again to the title, very little space is given to anything but the art side of archaeology. To the lower paleolithic period therefore only a dozen pages is allotted.

The upper paleolithic period receives a fair amount of space and the handling evinces a familiarity with the main features of cave art. The importance of the spear or dart thrower, however, seems to have been underestimated by the author. The well-known carved figure of the mammoth (Fig. 31) is "supposed" to be a dagger handle and in fact is restored as such (Fig. 32); on the contrary it is a dart thrower with the handle broken off. In like manner the "baton" in Figure 36 is in reality a dart thrower. Overlooking the importance of the dart thrower has led the author to reject without sufficient cause the theory that the perforated batons might have been straighteners for arrow shafts (p. 47), because there is no evidence that the bow existed. On the other hand, the presence of so many dart throwers proves that the dart existed, hence the perforated batons might have been used as straighteners for dart shafts. By the same token are not the representations of wounded animals from the cavern walls accounted for through the use of the dart thrower (p. 89)?

ART AND ARCHAEOLOGY

With rare exceptions the author makes no attempt to give relative dates to examples of cave art chosen by him for illustration; although he does refer to works on the evolution of mural decoration, the basis for which has been so ably outlined by Breuil. He also attributes the great accumulation of horses' bones at Solutré to the Solutrean epoch (p. 46), when it is of Aurignacian age instead.

The author's treatment of the art of the neolithic period is comprehensive and illuminating; he seems to speak with even more authority in the chapters devoted to the ages of metals, these chapters comprising more than half the volume.

The rôle of the spiral in bronze age decoration is interestingly described. Aside from sporadic appearances in the paleolithic and neolithic periods, it was not until the discovery of metals that the spiral found a place in the centre of the artistic stage. The origin of the spiral motive has been the subject of much speculation. It was probably derived from one or even several life forms rather than from a piece of coiled wire. In Spain it is traced by Breuil to stylized figures of the horse's head and neck. On the western hemisphere (Panama and Peru), it is derived from the octopus and perhaps also from the alligator.

The spiral is traced from its early home in the eastern Mediterranean by way of Hungary and Scandinavia to Scotland and northern England. Crete may have received the spiral from Egypt, "but its subsequent artistic development was indigenous, and was due to the gifted people who at this early period inhabited that most interesting island."

During the transition from the late bronze age to the early iron age a new

style of ceramic ornamentation appears. The Mycenæan designs are replaced by those of a rectilinear character, such as meanders, chevrons, diamonds, chequers and rows of vertical parallel lines: the so-called *Geometric* or *Dipylon* style. This Geometric phase is not represented in Britain.

Among the highly-prized ornaments of prehistoric times are those made of amber. The sources of amber are the coasts of the Baltic and the North Sea. Making their first appearance in the neolithic of Scandinavia, amber ornaments were finally carried to nearly all parts of Europe during the bronze age, thus testifying to improved trade conditions.

In the opinion of the author there is no satisfactory evidence of the use of iron for the manufacture of tools and weapons until the twelfth century B. C. His use of the term "Early Iron Age" interchangeably with "La Tène Period" leads to some confusion. While the early iron age in Britain may be synchronous with the epoch of La Tène on the continent, there the name for the early iron age is the Hallstatt epoch. With the iron age came the art of enameling and the use of coral and glass. The fibula originated in northern Italy during the latter part of the bronze age, but its evolution took place largely during the iron age.

The curvilinear designs so characteristic of late Keltic (iron age) art in Britain probably reached the British Isles from the eastern Mediterranean region by way of Gaul, and are descended from the spiral, which adorned the Mycenæan age. The characteristic individuality and beauty of these designs, however, are due to the impress of local Keltic genius.

GEORGE GRANT MACCURDY

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THAT THING WHICH I UNDERSTAND
by real art is the expression by man of his
pleasure in labor. I do not believe he can be
happy in his labor without expressing that happiness;
and especially is this so when he is at work at any-
thing in which he specially excels.

-WILLIAM MORRIS

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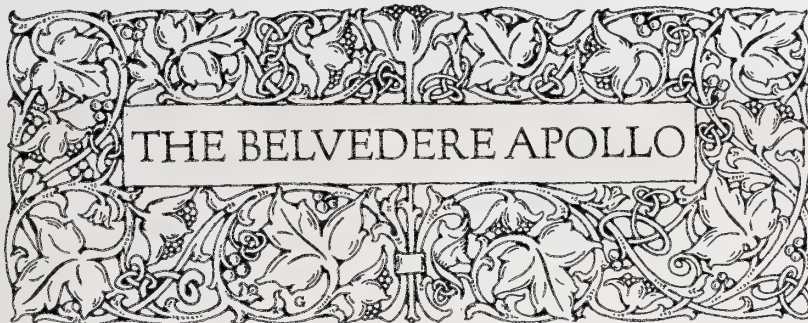
HANDICRAFT

TEACH HIM ON THESE, AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME

-EMERSON



THE BELVEDERE APOLLO
ANTIQUÉ STATUE IN THE BELVEDERE OF THE VATICAN



When God lets loose in eastern sky
The arrows of the dawn
Who now beholds the hand whereby
The splendid bow is drawn?—

The lucent forehead crowned with curls
Brighter than gold may be;
The mantle thrown in silver swirls
Leaving the shoulder free!

One saw; and left for us to mark,
In every marble line,
The light triumphant o'er the dark,
On-coming day divine.

See, on the god's indignant brow
The wrath has all but died;
The hand that drew the string but now
Is falling at his side.

Soon all the passion stern and proud
In that majestic mien
Will vanish like a little cloud
Into the sun serene.

The sculptor—from an unknown grave
His nameless dust is blown;
But men of latest time will save
This one immortal stone.

And when all hearts exalt the lord
Of light and liberty,
All eyes will turn with one accord,
Transcendent shape, to thee!

WENDELL PHILLIPS STAFFORD



NAPOLEON I
BY EMILE JEAN HORACE VERNET. TATE GALLERY, LONDON

ART *and* ARCHAEOLOGY

The Story of the Living Past

VOLUME III

APRIL, 1916

NUMBER 4

THE ART OF THE FRENCH EMPIRE

W. G. BLAIKIE-MURDOCH

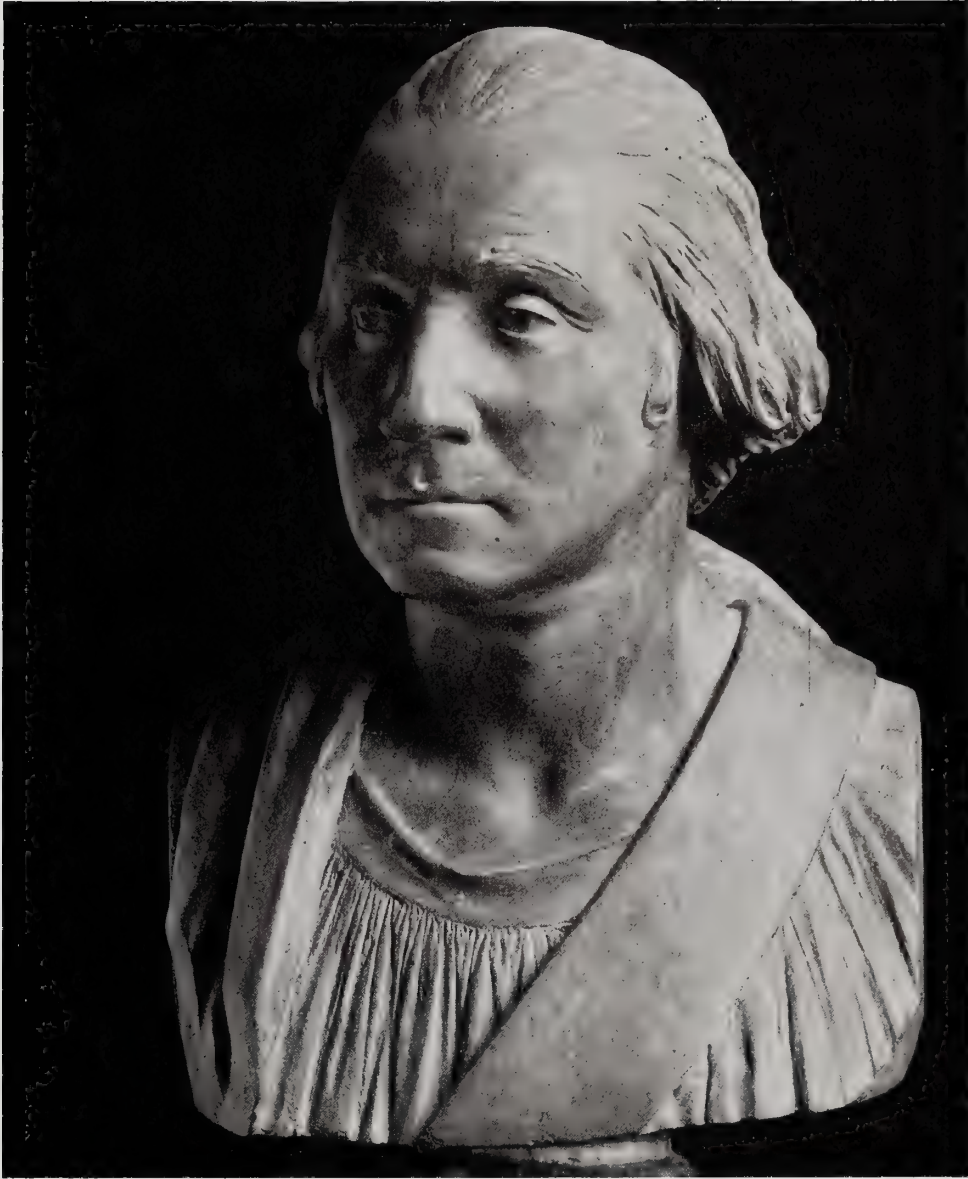
IT is among nature's laws that nearly all things should change periodically, and just as night gives place to day, winter to summer, even the most omnipotent mode in art is invariably subverted after a while, perhaps to be revived long afterwards. And France is pre-eminently the home of really striking permutations of this sort, the intellectual activity in that country having always been so great that, whenever a given style in literature or painting has grown effete, a new one has almost instantly been founded to replace it; while Frenchmen have brought, to the making of these changes, an enthusiasm which has surely no parallel in the history of the arts. How keen, for example, was the ardor evinced only yesterday by Stéphane Mallarmé and his associates, how intensely serious they were in their quest to sound what they believed to be a wholly new note in poetry! And in the previous genera-

tion, a fervour equal to theirs, if not surpassing it, was shown by the Romantic School—that group whose ousting of the *régime* they found dominant was chronicled so delightfully by Théophile Gautier, so powerfully at a later date by Henley. These two men, however, along with many other writers on Romanticism, allowed their admiration for it to lead them into some extravagance; and, when Gautier described the affair as the revolt of youth against decrepitude, he might well have added some saving clause. In justice to those against whom the Romanticists rebelled—the artists of the Empire—he might have added that they too were once young and enthusiastic, in their day pouring new life into French art. And the stand which they made is doubly fascinating to scan because Napoleon himself participated largely in it, fostering, with the whole weight of his wonderful personality, certain forces



NAPOLÉON I
By HOUDON. MUSÉE DE VERSAILLES

ART AND ARCHAEOLOGY



HOUDON'S WASHINGTON. THE LOUVRE

underlying the movement, notwithstanding the fact that these forces manifested themselves considerably prior to his advent.

There is always something strangely interesting about a link with the past, and few men are more significant in this

relation than the Comte de Caylus. Soldier and author, engraver, scholar and connoisseur, he witnessed in his boyhood the apogee of that manner imposed upon French painting and sculpture by Charles le Brun; while in his youth he saw this manner banished



BONAPARTE AT THE BRIDGE OF ARCOLE
BY BARON GROS, IN THE MUSEUM OF THE LOUVRE

ART AND ARCHAEOLOGY

triumphantly by Watteau, of whom he wrote the first biography, having known him intimately. Later the Comte was personally acquainted with most of the group who strove to follow where Watteau had led—the typical masters of the mid-eighteenth century; while he lived just long enough to see their suzerainty wane in its turn, and he was materially instrumental, as will be shown presently, in directing the course taken by those who brought about this waning.

Before the reign of Louis XV was over, and owing mainly to the growing hatred for the voluptuousness of his court, there dawned in France a certain spirit of seriousness, of strenuousness, destined to beget the Revolution, in the meantime inducing many people to see their ideal in a remote age, and to speak and write fondly of “the glory that was Greece, the grandeur that was Rome.” Inevitably, then, the dainty, elegant art made in accordance with the tastes of Louis, and his *en-tourage*, began to fall into disrepute, being stigmatised as inclining to the trivial, the merely pretty; and there was demanded, in its place, something more severe, something of a more aspirational nature. It also chanced that, shortly before this demand grew loud, a wave of archaeological fervour had been evoked among French connoisseurs by the excavation of Pompeii, and it was just after this that De Caylus completed his monumental book on Roman, Greek and Etruscan antiquities, its concluding volume being issued posthumously. Scarcely could this work have come at a more fortunate moment, because here, it seemed to painters, sculptors, and craftsmen—here in the vast crop of engravings, with which the author had himself, and ably, augmented his letterpress—were the very exemplars for men in search of the

austere. So, before the brief reign of Louis XVI was over, cabinet-makers commenced to produce furniture destitute of elaborations; while Fragonard was bewildered to mark the growth of a kindred simplification in portraiture, notably in the pictures of Vigée le Brun, and of Louis David, the latter a friend and protégé of Fragonard himself. In music, too, this quest for the simple was evidenced; for Gluck's *Iphigenia* had lately been heard in Paris for the first time, and the bold contours of its airs, so wholly different from the florid melodies to which Parisian ears were accustomed at this era, had proved a revelation to French composers, and soon affected their work materially. Naturally this departure influenced their fellows in the graphic arts, and presently numbers of these men, not content with deifying the great works of the distant past, started to contend that in emulating such things lies the one chance of doing something vital. An extravagant idea, yet gradually it acquired prestige; and betimes it appeared that nothing was needed, totally to banish the playful, winsome style of yesterday, save a strong leader, or champion, for the dawning manner.

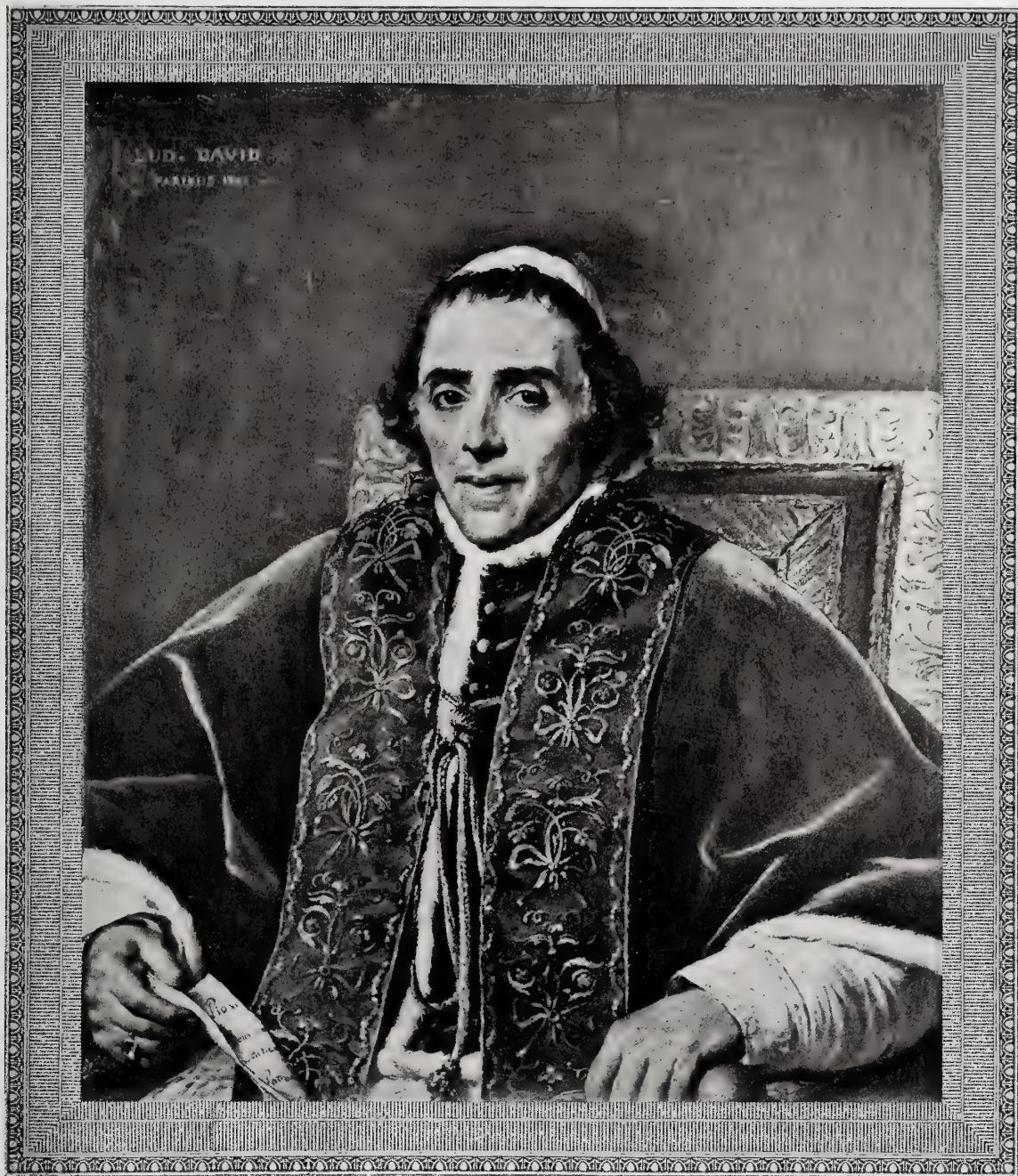
“The games are done, and Cæsar is returning!” people might have said with Shakespeare.

Nevertheless, a tradition in art is prone to linger with a curious persistency. It must be remembered that, though Nattier and Boucher both died before the Revolution, Fragonard lived to see the founding of the Empire, Clodion until its *débauche*. And, granting the improbability of either of these two enjoying much influence in their declining years, a fair quota of this must have been in the hands of Napoleon's Minister of the Fine Arts, the Baron



NAPOLÉON I, BY DAVID
IN THE BOWES MUSEUM, BARNARD CASTLE, ENGLAND

ART AND ARCHAEOLOGY



POPE PIUS VII, BY DAVID. LOUVRE

Vivant Denon, who—as his own pleasant etchings and lithographs suggest—was somewhat in sympathy with the Louis XV fashion. The new manner,

however, made a powerful appeal to Bonaparte himself, not simply because of his Spartan disposition, but because, besides having a genuine fondness for



THE CORONATION OF NAPOLEON I
BY DAVID, IN THE MUSEUM OF THE LOUVRE

ART AND ARCHAEOLOGY

antiquarianism as his correspondence indicates, he was a keen lover of the old Roman and Greek historians. It was among his masterful acts to find the requisite leaders for the movement, or, if he did not find them, at least he put them in a position to lead. "France was as wax in his hand," says Dr. Holland Rose, surely the ablest of all Napoleonic historians; and it is not commonly realized, perhaps, how strong were the Emperor's personal opinions on artistic matters, how resolutely he took his own way where these were concerned.

Vigée le Brun had fled from Paris on the outbreak of the Revolution, but David, being a close friend of Robespierre, had remained; while he had even been a member of the Convention, from which he had received several orders for pictures. In painting these, he had shown himself more than ever imbued with the new ambitions in art; and hence Napoleon, shortly after first acquiring celebrity, began to show a friendly interest in the painter, and later gave him sundry commissions. So now David, who conceived for the Emperor a love which ripened into nothing less than hero-worship, rose quickly to eminence; and, subsequent to his appointment as limner in ordinary to the Imperial Court, he became a positive suzerain over painting in France, rallying around him a host of disciples, who espoused his hard, cold manner.

Meanwhile Bonaparte, desiring a sculptor, had found one to his liking in Houdon, a master whose fortunes had been wellnigh wrecked by the Revolution, for he was suspected of being favorable to royalty, and was "*tenu à l'écart*," as his biographer writes. Thus he was doubly lucky in winning the good will of his country's rising dictator, and, having given a fresh proof of his devo-

tion to the antique, by modelling a bust of his patron which might almost be mistaken for an old Roman work, he was soon the recognized chief of workers in the domain of statuary, his recognition in this domain growing yet wider when later he was made a Chevalier of the Legion of Honor. It happened also that, slightly prior to the founding of the Consulate, attention in Paris had been called to the output of two young architects, Percier and Fontaine, lifelong friends, who, usually designing in collaboration, had won by virtue of their eminently classical predilections the sobriquet of "the Etruscans." Napoleon, having early been delighted by some of their plans, began to employ the pair lavishly, the consequence being that they grew nearly as authoritative in their realm as Houdon in sculpture, David in painting. Besides, as "the Etruscans" were not only architects, but furniture-designers, and as their work in this department too gained the Imperial approval, they gradually acquired the leadership in craftsmanship. Another man who simultaneously became influential in this field, owing to the favor of Bonaparte, was Georges Jacob. Led by these three, the craftsmen of the time developed apace the archaeological tendencies of their Louis XVI forerunners, producing especially what to-day are probably the most familiar of all Empire things—the chairs and tables, clocks and mirrors, adorned with motives borrowed from the Book of the Dead, as well as from other Egyptian sources.

It is sometimes said that this fashion in decoration, which was still more pronounced in its era than the love of pseudo-Chinese articles had been in the period of Louis XV, was the direct result of Napoleon's Egyptian campaign. But although that is quite a misconcep-



PARIS AND HELEN
BY DAVID, IN THE MUSEUM OF THE LOUVRE



MADAME RECAMIER
BY DAVID, IN THE MUSEUM OF THE LOUVRE



THE SABINES
BY DAVID, IN THE MUSEUM OF THE LOUVRE



LEONIDAS AT THERMOPYLÆ
BY DAVID, IN THE MUSEUM OF THE LOUVRE

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quisitely that their works pass occasionally as being genuine pre-Christian. A number of the more original craftsmen, on the other hand, pandering to that desire for show which inevitably appeared during the latter part of the Empire—thanks to the prominence of a class who had made fortunes quickly—ruined the simple shapes they used by garnishing them far too elaborately. Georges Jacob himself was not free of this fault, while Percier and Fontaine were by no means innocent either, as may be learnt from a mere glance at their book, *Recueil de décorations intérieures*. Nevertheless, it is difficult to agree with Havard when, in his invaluable *Dictionnaire de l'ameublement*, he heaps unmitigated scorn on what he calls the false taste of the Empire. Every pronounced departure in art is accompanied in time by excesses, easily pointed out and criticised; and while the best furniture of the period of Louis XVI is far superior to the finest of Napoleon's day, this too is memorable. That, above all, which is wrought with mahogany, reticently decorated with bronze-gilt mounts, has a singular air of stateliness and distinction, with its avoidance of the curve, its insistence on the straight.

Still, the real flower of the Empire movement is its pictures and sculpture. The incomparable Ingres is commonly placed by historians, not in the Napoleonic, but in the Romantic coterie, and it is true that this School admired him enthusiastically, hailing him as one of the first rebels against the iron rule of David. It was only in the matter of color, however, that he really greatly rebelled, while his ardor in collecting

antiquities links him closely to the characteristic Empire artists. Much has been said about the comparative lifelessness of the art of this period, both in statuary and in painting; but in the house of art there are many mansions, and, if the Napoleonic school espoused a curiously narrow creed, they realized their own ideals perfectly. Thrusting aside, on the one hand, the elegance of the Louis XV group, taking no thought, on the other, for the strong illusion of reality deified by the Romantic School, and aiming instead at finish, repose, and severity, at a look of aloofness and remoteness, they achieved these lofty, noble, and time-honored qualities in generous measure. It would be unjust to say that their triumphs in this, and other particulars, were merely the outcome of their accomplished, and passionate emulation of the antique; it would be unjust to say that these masters had nothing of their own to express, no personal message to utter. Unconsciously, perhaps, they attained—this being just what all the fervent chroniclers of Romanticism have failed to perceive—the complete and adequate crystallization of a given attitude to life: that strenuous and serious temper which, dawning in France a little before the advent of Bonaparte, was fostered by the discipline of his stern rule. He, as Chateaubriand writes, “appeared at the incoming of a new world,” yet his thaumaturgic military exploits savour more of the remotest past than of the modern times, and his glittering career would have been incomplete indeed, had he not helped to turn back the clock, as it were, where the graphic arts were concerned.



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THE LITTLE THEATRE, DARTMOUTH COLLEGE
DURING THE EXHIBITION OF CORNISH ARTISTS

EXHIBITION OF CORNISH ARTISTS

GEORGE BREED ZUG

THE Department of Fine Arts of Dartmouth College, Hanover, N. H., held in January the first representative exhibition of original sculpture, painting, and illustration by artists of the summer colony at Cornish, N. H. Though separated by less than twenty miles, the artistic and the academic communities had been virtually strangers to each other. The variety and beauty of the collection made an immediate appeal to the campus and the community; students who had ig-

nored all previous art exhibitions came repeatedly, and school children and shopkeepers as well as people from up and down the valley showed a keen appreciation of the opportunity. For the Little Theatre and five of the adjoining club rooms in Robinson Hall became suddenly glorified by the genius of Saint-Gaudens, French, Adams, MacMonnies, Manship, Alexander, Cox, Platt, Parrish, Metcalf and others.

From the Saint-Gaudens studios there were the life-size bust of Sherman,

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MARBLE BUST, BY HARRY D. THRASHER
IN THE EXHIBITION OF CORNISH ARTISTS AT DARTMOUTH COLLEGE

the head of the Adams Memorial, reductions of the "Lincoln" and the "Puritan" together with nine of the exquisite low reliefs. Daniel Chester French not only sent his "Lincoln" from the original model, but also left as a gift to the department his bust of "Emerson." Herbert Adams' original plaster bust "La Jeunesse" was one of his five contributions. Frances Grimes sent two beautiful heads in colored plaster. Reductions of the "Shakespeare," the "Nathan Hale" and the

rish's six large "Fairy Tales" in oil.

John W. Alexander's landscape of supreme simplicity and idyllic beauty found a very large group of ardent admirers. In contrast, but also much liked, was Charles A. Platt's "Cornish Landscape" with its far-reaching view over hills and down streams. Willard Metcalf's autumn landscape gave still another contrast. Jonas Lie's "Silent River" and "Lobster Boats" brought other notes of color and of nature. Figure painting was represented by

"Boy with a Heron" gave a definite idea of the art of Frederick MacMonnies. The charm of the small bronze figure was presented by Elsie Ward Hering's "Boy Teasing a Frog," by Henry Hering's "Running Diana" and "L'Allegro," by Herbert Adams' "Debutante," by Bessie Potter Vonnoh's "Italian Mother and Child" and "The Dance." Harry D. Thrasher sent a life-size bust of a woman in marble and a delightfully amusing "Young Duck" in plaster.

The sculpture of Paul Manship was one of the sensations of the exhibition. His "Centaur and Dryad," "Satyr and Sleeping Nymph," and "Wrestlers" were always the center of a charmed group of students. Their attractive power was only second to that of Maxfield Par-

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William Howard Hart and by John W. Alexander; portrait painting by Louise Cox and by the beautiful miniatures of Carlotta Saint-Gaudens and Lucia Fairchild Fuller. There were also studies for mural decorations by Kenyon Cox and by Barry Faulkner. There were etchings by Stephen Parrish and by Charles A. Platt and photographs of country places by Charles A. Platt and of gardens designed by Ellen Shipman. Altogether there were one hundred and twenty-five numbers.

The little exhibition with its range and beauty, its accessibility, its suggestion of intimacy as coming from neighbors and suddenly set in a familiar place all combined to arouse and stimulate an interest in works of genuine beauty which must have a far-reaching effect on several hundred young lives.

It is perhaps significant to note that in none of the exhibited works was there



YOUNG DUCK. HARRY D. THRASHER



ROOM OF BRONZES, BY SAINT-GAUDENS AND HIS PUPILS



RUNNING DIANA, BY HENRY HERING

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the faintest suggestion of any of the bizarre fads of recent years. Of the contributors, Thrasher, Faulkner, and Manship have but recently returned from three years' study as fellows in the American Academy in Rome, and it seemed a happy circumstance that in this exhibition at an American College there should be included the works of former students at the American Academy.

A list of exhibiting artists is given below. The figures indicate the number of works representing each.

Sculptors—Herbert Adams (5); Daniel Chester French (3); Miss Frances Grimes (2); Henry Hering (3); Elsie Ward Hering (Mrs. Henry Hering) (1); Frederick MacMonnies (3); Paul Man-

ship (4); Augustus Saint-Gaudens (15); Harry D. Thrasher (2); Bessie Potter Vonnoh (Mrs. Robert Vonnoh) (3).

Landscape Architects—Charles A. Platt (6); Ellen Shipman (Mrs. Louis Shipman) (11).

Painters—John W. Alexander (2); Kenyon Cox (18); Louise Cox (1); Barry Faulkner (6); Henry B. Fuller (2); Lucia Fairchild Fuller (Mrs. Henry B. Fuller) (3); William Howard Hart (2); Jonas Lie (2); Willard L. Metcalf (1); Charles A. Platt (1); Carlotta Saint-Gaudens (Mrs. Homer Saint-Gaudens) (4).

Illustrators and Etchers—Maxfield Parrish (10); Stephen Parrish (7); Charles A. Platt (8).

Dartmouth College



SATYR AND SLEEPING NYMPH, BY PAUL MANSHIP



AMBLESIDE—BRADLEY BRIDGE
IN THE LAKE DISTRICT OF ENGLAND

THE ROMAN FORT AT AMBLESIDE, IN THE LAKE DISTRICT OF ENGLAND

IDA CARLETON THALLON

TO the student of Roman History, a most illuminating impression is given by the maps of civil and military Britain in Professor Haverfield's *The Romanization of Roman Britain*. Here in graphic form we see the country divided sharply into two districts overlapping at a few points but practically as clean cut and separate as if a formal barrier existed between them.

In Cæsar's description of Britain a clear distinction is made between the more civilized district of the east and south, where to a considerable extent the population was akin to its continental neighbors and shared many of the features of their civilization, and the wilder tribes of the outlying parts who were still in a pastoral and unsettled condition. In the so-called civil districts of Britain the Romans during their three or four hundred years of occupation since the Claudian conquest had not been compelled to deal with savage people. The Britons who had been accustomed to town life, agriculture, trade and commerce became Romanized to a great extent. The evidence of architecture, language and art all show this. Rome's real problems lay in northern and western Britain and there are many reasons why the study of the military occupation of Britain is more interesting than that of Britain in its civil aspect.

We must always remember that Britain was provincial in many senses of the word. In the days of Pytheas of Marseilles it was the remotest spot known by personal investigation. Pytheas apparently circumnavigated the

Island. *Ultima Thule*, which modern authorities are inclined to identify with Iceland, Jutland, Scandinavia, or one of the Shetlands, is called the most northerly of the British Isles. In the time of Horace the distant Britons are coupled with the Persians as the extremes of empire. In later writers, Britain is apparently a place far away from true civilization in spite of Juvenal's allusions to things British, from whales to kings. Martial boasts that his verses are recited even in Britain. When the barriers in the north were erected they marked plainly the limit between the great world-state and the barbarians.

But not only were its remotest parts unacquainted with Roman political and social ideals and untouched by the centers of Roman dominions, even the more peaceful civil districts which had become considerably Romanized never reached the same standard of achievement as did many of the other provinces. If we compare the importance of Britain with Spain or Gaul, we are forced to admit that it must have been a relatively insignificant place during the later empire. While Spain, Gaul and Africa were centers of learning and literature, we have yet to hear of a great British writer or poet, of universities, of great statesmen, or great generals. There were one or two pretenders to the purple in the later days of the empire, but that is all. And that is why, interesting though the Roman remains in southern Britain undoubtedly are,—remains of towns and villas and city walls,—there have been found no

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LAKE WINDERMERE

great structures like those which dot the landscape in Africa or Gaul, no great amphitheatres or temples, no triumphal arches or columns. But, we may ask, is it not possible that such structures once existed and have disappeared as a result of later successive occupations of the sites? It is hardly likely. In the first place there were few cities of important standing in Britain, only two municipalities and three colonies. The rather small provincial town was the typical settlement, for example, Venta Silurum (Cærwent), Calleva (Silchester) or Viroconium (Wroxeter), which were busy places built on the regular Roman plan, and included within their limits typical basilicæ, fora, and baths, but were never rich or elaborate.

It is a comparatively insignificant civil Britain which we find, with its smaller copies of the big cities of the Continent, bearing the unmistakable Roman stamp yet hardly including important centers.

But when we turn to military Britain, we see Rome at her best. I have not visited the line of the great Limes, but nothing I have seen in Italy compares with Hadrian's Wall in typifying the dominant strength of the Roman military power. The great frontier barrier, the military way, the massive forts, the minor defenses, the supplementary outposts, all have stamped upon the surface of Britain their undying impression. Both Walls have been thoroughly and carefully explored again and again, yet in spite of this they retain

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their eternal freshness and the traveller upon them feels the thrill of discovery and exploration. It is, however, not with the more obvious and familiar of these works that the future study of Roman Britain lies. The chief military centers, the headquarters of the three legions, Chester, York and Caerleon, have been so continuously inhabited that the probability of further discoveries is slight. The outposts and the smaller forts are what now occupy the attention of the scholar. There he may sometimes hope to investigate a virgin field, and while often the finds may be insignificant in quantity or quality and the fort may contribute little or nothing new to our knowledge of military architecture and engineering, the cumulative effects of such evidence must be of importance. Progress is constantly being made in determining the extent and duration of Roman dominion in certain districts of the north and west. While the chances are that the general scheme has been pretty well mapped out and few sites will come as surprises to the investigator, the thorough exploration of these recognized places offers abundant fields for work and study. In turning over the pages of the earlier travellers, Camden, Gordon, or Horsley, we find that a great many places were known to them in which the outlines of a settlement might be seen and whence coins, inscriptions and minor objects have come to light. In later years more or less systematic excavations have been undertaken, sometimes with the unfortunate result of merely scratching the surface or failing to report carefully the sources of the various finds. As the excavators of a century ago knew nothing of the value of pottery as a guide, and little of architectural detail or the significance of stratification, their accounts are very unsatisfactory. In

other cases, the sites have suffered grievously at the hands of the seeker for well-cut stone, of the farmer or ploughman, of the builder of towns, roads or railways.

Fortunately at the present time, these ruins are treated with respect and care and trained excavators undertake the work so that no details are lost which help us to reconstruct a coherent and unified whole. A glance at the map of military Britain will show that the stations all lie in the Midlands or along the west coast. There are none east of the line of the Ouse, as the east coast was in no danger of invasion, but a network of roads extends from Chester as far as and even beyond the limits of the Wall. The jagged line of the west coast with its firths which afforded good harbors, the possibility of raids from the



EXCAVATIONS AT AMBLESIDE: CORNER OF
INTERIOR BUILDING

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EXCAVATIONS AT AMBLESIDE: PRÆTORIUM

uncivilized tribes in Ireland, the need of protection against those who might outflank the barrier of the Wall by coming through the peninsula of Galloway, and thus, by crossing the Solway at its widest parts, make an attack on the country immediately west and southwest, rendered strong defenses of this section an imperative necessity. These coast forts are connected by a road, while a series of two or three camps linked each of them with the main road which runs almost due north and south from Chester via Lancaster to Carlisle. Thus the principal passes through the country now known as the Lake District were controlled by firm military defenses. The wild mountain tribes were to be kept in order by small centers of Roman power. A fort at the junction of the main road and a cross-road leading inward from the coast

must be a strong one, and such was doubtless the fort near Ambleside at the head of Lake Windermere whence the Wrynose Pass leads across to the sea, passing Hardknott midway and terminating in a Roman station at the site of Ravenglass.

It is this fort, close by Waterhead, where excavations have been in progress during short campaigns in 1913 and 1914, that I propose briefly to describe. Professor Haverfield believes that it was of purely military character and that no town or settlement of importance grew up about it. The report of the 1913 excavation by Mr. R. G. Collingwood, with a brief introduction by Professor Haverfield, is a reprint of the Cumberland and Westmorland Antiquarian and Archaeological Society's *Transactions*, Vol. XIV., New Series, and forms the basis for this account supplemented by my own observations and photographs made during a recent visit. Since this article was written a brief account has appeared in *Roman Britain in 1914* (Haverfield).

No rash soul would venture to suggest that the Romans chose their sites because of the natural beauties of a place or in order that the leisure hours in a camp might be diverted through admiration of the surrounding scenery. Yet that is the first and overwhelming impression one gains of this spot. The camp lies in what is now low ground, close by the confluence of two small streams; to the north are a few low rocky knolls and it has been suggested that the old bed of the Rothay may have formed a defense towards the west. The ground rises slightly towards the east up to a hill the other side of the modern road, the south lay open towards the lake, the margin of which is now distant some four hundred yards, and the ground thereabouts is marshy. Re-

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mains of a peculiar sickle-shaped stone structure about 250 feet long at the head of the lake may have served as a sort of dam or breakwater or possibly a quay, although the lack of any connecting road or causeway, and the rough character of the structure which is built of cobbles and boulders makes this a less probable suggestion. It is not known surely whether this is of Roman date, but as it was useful only in connection with the fort it is difficult to say who else may have put it there.

The site of the fort has not only a magnificent view, straightaway down the lake, but also to the west and northwest where it is backed by splendid mountains piled up one behind the other and hardly suggesting that a pass may be found threading through them towards the western sea.

The approximate area of the camp was about 420 by 300 feet. Generally speaking, the fort conformed to the plan in use along the line of both Walls in the north, namely, a rectangular structure with rounded corners, strengthened by towers with four gates placed so that the passages through them would intersect in the middle of the camp, and with a ditch or ditches and rampart surrounding the whole. Although the southeast tower and parts of all four walls are gone, there is no difficulty in following the outline around the camp. The fort was surrounded by two ditches, the axes of which were about 15 feet apart, while each ditch was approximately 6 feet deep and 15 feet across the top. In the ditch bottoms were found quantities of twigs packed with clay into the gravel to make a firm flooring. There were also flat slabs of oak which may have formed a palisade, as well as oak stakes that had been pointed and driven into the ditch bottom to make it impassable.

This method was sometimes employed for defenses, *e. g.*, by Cæsar at Alesia, and also at Rough Castle on the Antonine Wall where the structure antedates the vallum itself and may even be part of a defense erected by Agricola. The arrangement of these stakes transversely and not longitudinally in the ditch makes this explanation of their purpose by no means certain. The berm between ditch and rampart was about 15 feet wide and faced with roughly cemented stone, while the rampart rested on a foundation of flagstones and clay and both the inner and outer faces were laid up in courses. Some of the stones in the lowest course are as large as five feet in length. This course projects four inches beyond the upper courses, a structural method used in certain places on Hadrian's Wall. The width of the rampart varied from 3 feet



EXCAVATIONS AT AMBLESIDE: THE GRANARY



AMBLESIDE: THE BEAUTIFUL VALLEY OF THE ROTHAY

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8 inches to 6 feet, the maximum being at the corner towers. The chief interest in these towers is the stratification which shows successive rebuilding in various periods. The gates formed one important feature of the three weeks' digging during the spring of 1914. The east gate was apparently double and its spina still shows; the south and north gates were single, about 9 or 10 feet wide, and in the threshold of the south gate the socket-holes may be seen. No guard chambers have been found in connection with the gates, a noteworthy contrast to the Wall forts in which these structures were invariably present. Another striking difference with the Wall structure is in the stone and mason's work. The quarries of Northumberland and Cumberland afforded the builders a plentiful supply of excellent stone and the beautifully cut blocks of the rampart and fortresses furnished materials for the neighboring farmers to use centuries later in building their houses and barns. The stone used at Ambleside is of a local variety which does not cut into neat blocks of uniform size and the resulting effect is one of untidiness and instability. Doubtless it served its purpose well enough, but one misses the trim and accurate masonry of the Wall. An exceptionally good piece is the corner of one of the interior buildings in which one course is neatly bevelled and all the stones symmetrically cut and laid (page 215).

The most recent excavations have brought to light some of the buildings of the interior and the workmen were busy laying bare the *prætorium*, or *principia* as it is perhaps better named (page 216). Hardly enough of the tangle of walls has yet been uncovered to show whether they deviated from the normal group of forum, colonnade, sacellum and treasury. A fine long



EXCAVATIONS AT AMBLESIDE: STEPS TO TREASURY

building, evidently a storehouse of the type familiar at Corbridge, Borcovicus and Castle Cary, has been partly uncovered and clearly shows the small buttress walls (page 217). One interesting feature is a small rectangular room southwest of the *prætorium*, below the level of the ground and reached by a flight of three steps (page 219). This was called a temple by the amiable old custodian, but it probably was a strong room or treasury like the one with the vaulted ceiling at Cilurnum. As far as I can discover no temples similar to this have been found in Roman-British excavations.

The two brief campaigns have brought to light a number of things of interest and value to the student of history. The minor objects discovered and now collected in a little museum on the spot

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belong chiefly to familiar types. The pottery was mostly bowls, cooking pots, beakers, and funeral urns of common coarse wares in black, gray or red, Samian ware, plain and stamped, but none with potters' marks. There were roof tiles of terra-cotta or stone, and numerous small objects, quantities of large iron nails, lead bullets, fragments of glass, bronze buttons and other small objects. The coins included a sestertius of Trajan with the inscription *Parthico* which dates it 116-117 A. D., a minim of Constantine II, a silver coin of Julia Domna and one of Faustina.

No opinion has yet been expressed as to the probable date of this fort, but the pottery extends from the early second to the early fourth century, within which period the coins also fall. It seems then to belong to that large group of structures raised before the middle of the second century.

By that time both Hadrian's Wall and the Antonine Wall had been constructed, and the latter of these was abandoned again after about twenty years. It is more than likely that this fort when once established continued to be garrisoned until the close of the Roman occupation. Its situation was too important to abandon as long as the Romans wished to keep their hold over the unruly tribes of these mountain districts. The most recently discovered evidence imparted in a letter from Professor Haverfield states that traces have been found of an earlier fort-structure which may in all likelihood be connected with Agricola. That would be one more

example of how Agricola seldom neglected a chance of occupying any desirable strategic position, but located his forts with a keen and unerring eye for a strong situation. The results of excavation tend to show that not only did he construct his chain of forts across the Isthmus from Forth to Clyde, and even extend them to the north of this line near where the battle of Mons Graupius must have been fought, but that along the routes to the north, both on the east side up the so-called Watling Street through Corbridge, *Habitan-cium*, *Bremenium* and *Newsteads* and on the west, either via the coast or inland through Manchester, Lancaster, Overborough and Windermere to Carlisle and Birrens his lines extended, connecting the remote outposts with the bases of supplies which must have been even more important in the pioneer days than after they were defended by the great barriers so many miles to the north of them.

Ambleside then originated as a frontier and military post. It would perhaps be premature to base many conclusions on the evidence of a few weeks' digging, but the finds so far suggest little in the way of luxury. Doubtless the difficulties encountered with the hill tribesmen were enough to occupy all the interest and attention of the camp. If the enemy broke through the line of defense they would make havoc with the country in the interior and therefore the responsibilities resting on this garrison must have been great while it played the part of sentinel.

Vassar College



THE GRAVE OF BAUDELAIRE

A FIGURE prone wrapt in its funeral shroud
Its ghastly fingers with their shrivelled mold;
No pillow 'neath the head; those eyes tho' cold
Should greet the azure sky and floating cloud,

Welcome the dawn, and watch the stars that crowd
The heavens at night; those weary eyes unfold
On all the beauties that a world can hold
To cheer a soul by life's great sorrows bowed.

But no. Above the saddened poet's head,
No mark of hope, no emblem strong to save;
Intensely fixed on that eternal bed

A human monster's sunken eyes;—below,
A vampire,—stiff glazed wings and shrunken toe;
The visionary horrors of the grave.

CLARENCE STRATTON



THANATOS, IN THE NEW MUSEUM
OF THE CONSERVATORI PALACE, ROME

THE AUDITORIUM OF MAECENAS

ANNA SPALDING JENKINS

THE lover of Horace must always lament the insufficient knowledge of the private life of his characters. It is far easier since the publication of Professor Dill's books to imagine the country life of the gentleman of Gaul than to image in the mind's eye the city of Mæcenas and Horace. Lanciani's charming chapter on the parks and gardens of Rome had roused a desire to attempt the reconstruction, in my notebook, of one of the few bits left us in Rome of the days of Horace,—the so-called auditorium of Mæcenas.

This building is on the via Merulana not far from the Palace Field-Brancaccio, and so within the limits of those gardens of Mæcenas on the new-made land, outside the Servian wall, which Horace mentions as making such a welcome change in that part of the city (Sat. I, 8, 14). Aside from the interest excited by this clear reference of the poet laureate to the gardens in which it stood, the size and shape of this little edifice arouse our interest.

The building is rectangular, about 24 metres long and 10 metres in width, with a semicircular apse at the western end. Apparently it was in ancient times, even as now, half its height below the level of the ground; this is proved by the inclined plane which leads to the entrance from the upper ground level. The floor had a mosaic pavement, which was later, if one may judge by adhering fragments, covered with marble. The apse is filled for half its height by an arrangement of steps suggesting the cavea of a theatre. These, like the walls, are built of opus reticulatum of the best period.

There are six large niches on the lower half of each side wall; while five others not so deep are above the steps in the apse. When discovered these niches as well as the walls above and between were covered with paintings, which have unfortunately disappeared. From drawings made at the time of the discovery (1874) we can see that the scenes were of gardens and landscapes. Mau compares them to the "third Pompeian style" and therefore considers them as belonging to the reign of Augustus. It is an interesting fact that Pliny mentions an artist, Tadius, as employing during the reign of Augustus this style of decoration. We find also similar designs in the decoration of the Villa of Livia at Prima Porta.

There is no way of determining at this time what sort of a roof the building originally had; a barrel vault with openings to admit the light, a vault over the apse and no roof on the rest of the building, are the varieties suggested; each one has something in its favor but no one has been proven.

The popular name "Auditorium," by which the edifice is known in the manuals of topography, is due to the theory put forward when it was first published (Bull. Inst. 1874) by Ves-pignani and Visconti. There is little doubt that could we tell for what the steps in the apse were used, we should know the secret of the use of the building. These scholars referring to the well-known habit of authors of the Augustan age to recite to their long-suffering friends, and to the use of the "odeum" as a place for recitations, conclude that the great literary patron of



WHITE MARBLE RHYTON
IN THE MUSEUM OF THE CONSERVATORI PALACE, ROME

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the early empire built a private auditorium in his new gardens on the Esquiline. The steps they explain as seats for the "claque" and the floor space (some 240 metres in extent) they imagine covered with chairs for the guests. The absence of pattern in the mosaic pavement is an argument (so they say) in their favor, for since it would be covered by chairs this lack would pass unnoticed! Thus an invitation to read in the gardens of Mæcenas would convey the subtle compliment of assuring one of a stable audience of over three hundred people. (The speaker when reciting would have blocked the exit.)

In opposition to these savants we have the view of the late Professor Mau. While admitting the usual use of an odeum, he challenges his confrères to prove that such a building was ever erected in connection with a private house. He affirms that the building as a whole is most unsuitable for use as an auditorium because of its rectangular shape, and the fact that the floor does not slope and that there is no evidence of platform for a speaker. Also he calls attention to what would have been the great awkwardness of a speaker's entrance. The condition of the side walls does not allow us to postulate any other entrance than those which we see at the rectangular end; therefore the speaker would have entered directly in the face of his audience.

He adds further that in every theatre, no matter how small (as in Tusculum, Fiesole, Pompeii), every cavea had its own entrance steps. Those in the apse have nothing of the kind. Agreeing with Professors Vespignani and Visconti in this, that "the steps dominate the room and give it character" Professor Mau suggests that the edifice was for the exhibition of particularly choice plants or objects of art, which

could be easily exhibited by placing them on the steps of the apse. He compares this arrangement not to the cavea of a theatre but to the counters of the shops in Pompeii, which were admittedly for the display of goods or the holding of utensils. This view of the purpose of the building has the additional merit that by it the wall paintings of plants, etc. in the niches would be in harmony with the objects to be displayed. So many objects have been found in the vicinity which have sufficient merit to have been thus displayed that the theory is commended by its reasonableness. Helbig enumerates as worthy of artistic criticism at least six marbles in the Conservatori palace, which were found in or near this auditorium.

One of the most unusual of these marbles, shown in the room of the Horti Lamiani in the Conservatori Museum is a white marble rhyton (page 224). The horn resting on the leaves of a water plant ends in a chimera; its upper part is adorned with reliefs of a dancing Bacchante. The opening for water which would pour out over the leaves proves its use as a fountain. While the fact that the upper part of the basin (above the water connection) was carefully hollowed out, suggests to Helbig that it also was used to display plants whose bloom and foliage would contrast charmingly with the whiteness of the marble and be enhanced by the water falling just below. "Pontios, an Athenian," has signed his name as the artist who designed it, and both the style of the letters and the carving of the whole allow us to date it in the reign of Augustus. In the same room is a Marsyas of pavonazetto marble, tied by his wrists to a tree (p. 226). Found near the auditorium it is conjectured to have formed part of a group with an



MARSYAS, IN THE MUSEUM
OF THE CONSERVATORI PALACE, ROME

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Apollo; perhaps also with a Scythian, like the one in the Uffizi. The statue standing near these (page 222), usually called an "Eros," has occasioned much discussion. As the article in the right hand was at first supposed to be a *plectron*, it was restored by placing a lyre in the left hand. Professor Visconti, who caused this restoration, thinks it similar in pose and modeling of the head to the Vatican Cupid and refers it to an original of Praxiteles. It is now usually agreed that this restoration is unlikely because of the size of the fragment of the "plectron" and that it is more likely a Thanatos. In this case the fragment would be part of an inverted torch and the other hand might have held a bow.

There are several other objects, some in the various rooms of the museum, some in the auditorium, which have been found at different times in the immediate vicinity, and which collectively give us an idea of the taste and style of the period. An Amazon head of the Polyclitan type is one. Another is a Melpomene, obviously from the same model as the one in the Vatican "Hall of the Muses." A serpentine dog, standing now in a court in the Museum of the Conservatori, is supposed by Visconti to have been one of a pair that guarded the door.

What would we not give to be able to wave the wand and bring back the

terraces, the close-cropped hedges, the fantastically trimmed trees, and the flowers and grass that once encircled this tiny building! Can you not see Mæcenas, as on some lovely Spring morning, when the leaves though fully out had not yet lost their fresh greenness, he leads his friend Horace and the few intimates honored with an invitation for the "private view" back of the mass of foliage which has been acting as a screen, to the tiny edifice just completed? The sun is shining full on the rectangular part of the building; on the steps of the apse are the choicest blooms of the gardener's skill and behind, the charming frescoes of Tadius form a background so dainty as to deceive the eye into imagining that the niches are windows into the garden. The Marsyas and Melpomene with the Thanatos, latest additions to Mæcenas' private collection, are displayed in the sunshine on the floor in front of the cavea; while plants in the window boxes of the niches on the side walls give the last touch to the artistic setting designed for this *mise en scène*. The gleaming white of the rhyton as it stands pouring water into the basin by the door could not fail to attract attention; and Horace, who was so quick to see and describe motion, would be sure to stop to admire the grace and action of the Bacchante dancing around its flowers.



MADONNA AND ANGELS
BY BOCCATIS IN THE BERENSON COLLECTION

LESSER KNOWN MASTERPIECES OF ITALIAN PAINTING

VI—A PICTURE BY BOCCATIS IN THE BERENSON COLLECTION

DAN FELLOWS PLATT

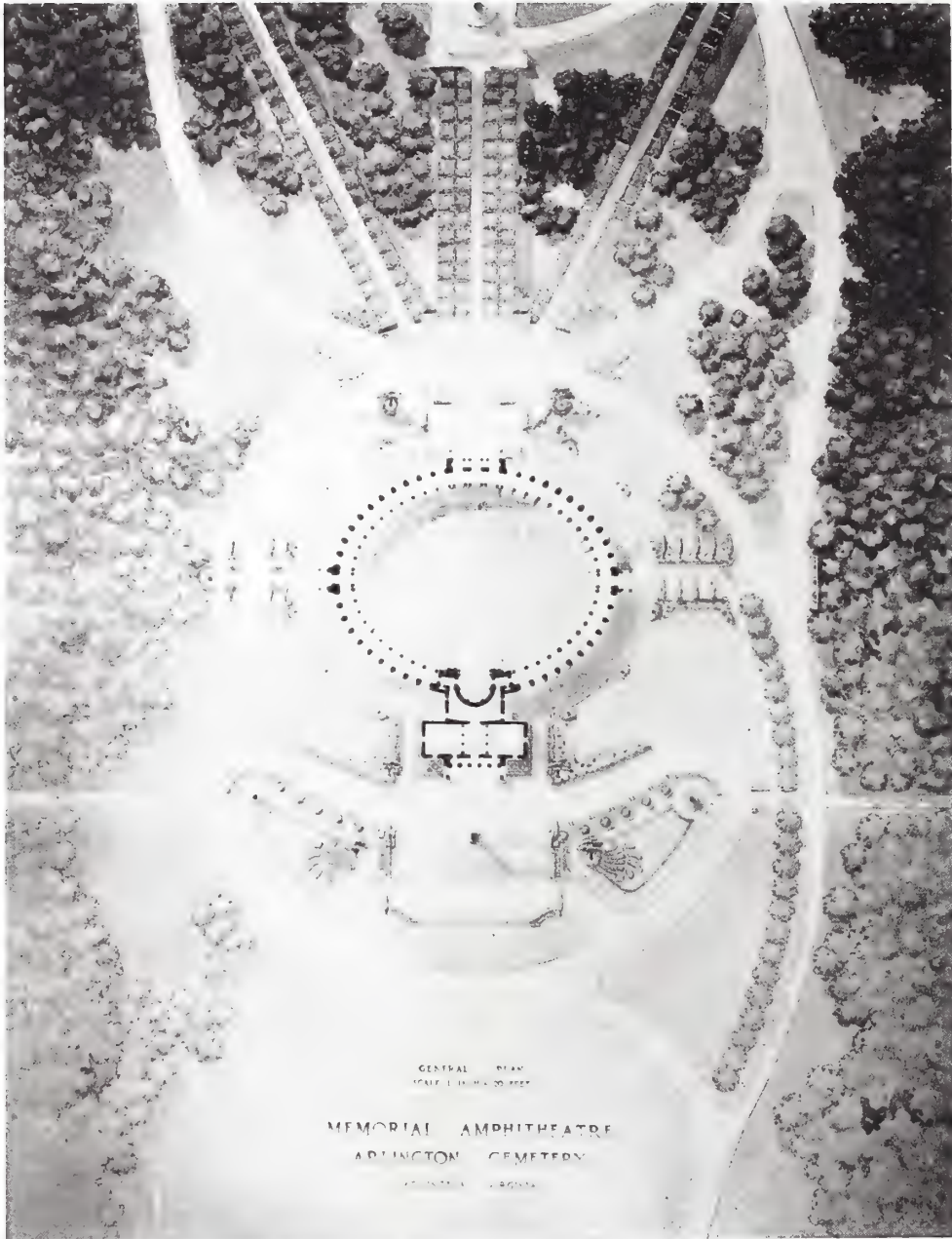
AS one motors through the Marches of Ancona, swings eastward from Camerino over the hills, down into the valley of the Chienti, and straightens out for the easy run to Tolentino and the Adriatic, one sees ahead, to the left, a small hill-town that the knowing lover of things beautiful will not leave unvisited. We reach the road leading to the town, mount the steep gradient with a careful eye to the many corners of the zig-zag approach, and draw up suddenly in the little square. The church door is open and we enter. Directly opposite is a towering picture in many parts, the masterpiece of Boccatis of Camerino. Painted in 1468, and set in a beautiful frame of the same date, if this be not one of the greatest pictures, it is certainly one of the most moving. One feels somewhat as when facing the Giorgione at Castelfranco. Of this Belforte picture there is no adequate photograph. Boccatis, however, did other lovely things. Our illustration shows one of the most winsome, of which Mr. Berenson, at Settignano, is the happy possessor.

About twenty works, in all, may with reason be given to Boccatis and it is from them that we must derive his artistic origin. We know little about him that is definite, beyond the fact that he was born at Camerino and painted his first dated work in Perugia, in 1447. Several works may, with reason, be regarded as earlier than this. A probable date of birth would fall around

1415. His last dated work reads 1479. It is not known when he died.

"Who influenced Boccatis?" is as pretty a question as one would care to discuss. It is not yet settled, and I expect to do no more than choose the probable among the varying opinions. Berenson says he was possibly a pupil of Lorenzo Salimbeni and was influenced slightly by Piero dei Franceschi and Fra Filippo. Feliciangeli, on the contrary, derives him from Matteo da Gualdo, while Venturi says the likeness to Matteo is due to a common cause, namely, Sienese influence. Jacobson (Venturi approving) defines this Sienese influence as that of Domenico di Bartolo, who was working in Perugia in 1438, witness his signed polyptych of that date, formerly in the church of Santa Giuliana, in Perugia, now in the gallery there. This picture, when compared with Boccatis' "Madonna of the Pergola" of 1447, also painted for a Perugian church (San Domenico), bears plausibly upon Jacobson's argument. Other pictures add to the proof and we find ourselves still further in debt to Siena.

In looking at the foreground figures of the San Domenico Madonna, we are tempted to proclaim the influence of Benozzo Gozzoli. The proof, however, cannot be derived from the facts. Boccatis painted this in 1447, at a time when the young Benozzo, who had been in Rome with Fra Angelico, was working as the latter's assistant at Orvieto.



GROUND PLAN OF THE
ARLINGTON AMPHITHEATRE, WASHINGTON, D. C.



MODERN MASTERPIECES OF CLASSICAL ARCHITECTURE

VII—THE ARLINGTON MEMORIAL AMPHITHEATRE

THOMAS HASTINGS

THE laying of the corner-stone of the Arlington Memorial Amphitheatre took place on October 13, 1915.

Arlington is the largest of the National Cemeteries and it was felt that here, in close proximity to the Capital of the Nation, there should be a fitting memorial that would stand through all the years as a monument to the heroes of all our wars; this Memorial to be at the same time a Government Building which could be used for memorial services, holiday meetings, and other occasions of national interest.

The first steps towards this end were taken in 1903, and in 1905 preliminary sketches and plans were prepared by Carrère & Hastings and presented to Congress by the Secretary of the Treasury, but no action was taken until 1908 when a Commission was created by Congress and an appropriation was made to secure and present more detailed plans for the proposed Amphitheatre. In 1913 the present Commission was authorized to erect

in the Arlington National Cemetery a Memorial Amphitheatre and Chapel, and in February, 1915, a contract was entered into for the erection of the Building. Ground was broken on the site on March 1, 1915, and active construction work was begun immediately thereafter.

The site is an open plateau in the Southern section of the Cemetery. The front of the Amphitheatre will face towards the Lincoln Memorial and the Washington Monument, and will form a part of the general design for the improvement of Washington. The building will be in the form of an ellipse, bounded by a circle of pillars and arches somewhat as was usual in the Roman Amphitheatres.

In the center there will be an open-air auditorium in which the public ceremonies will take place. There will be a rostrum over the Chapel with vaults under the arcade of the Amphitheatre where will be placed the remains of those who have rendered distinguished service to their country. It

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is proposed that there should be tablets in the arcade and over these vaults, in the form of inscriptions to those who have been buried there, also decorative memorials or statuary somewhat as in old Westminster Abbey. This entire feature forms, as it were, a Campo Santo for the distinguished dead.

The structure will be of white marble. The outside dimensions of the building are about 260 feet from front to back, and 236 feet across, with a seating capacity of 5000 persons. The Reception Building will be at the East front and will contain the Reception Hall on its main floor, with a Chapel on the lower floor and a Museum above. This hall will lead directly to the stage of the auditorium of the Amphitheatre, the seats of which will be of white

marble. The main entrance to the building will be at the west side. There will be a high terrace with a balustrade overlooking the River, recalling more or less a view of the Potomac and the City of Washington, somewhat similar to that splendid view from the Lee Mansion.

Nothing in architecture is more important than a due regard for the sense of the fitness of things and it has been the endeavor of the architects, in this old cemetery, to bear in mind the atmosphere of old Washington, and with this in view they have adhered to the principles of the classic architecture in the spirit of the old Colonial work of the 18th Century.

It is hoped that the building will be completed some time during the spring of 1917.



THE NEW CLEVELAND MUSEUM OF ART

KATHERINE BUELL NYE



THE ENTRANCE

THE opening of the Cleveland Museum of Art in the spring of nineteen hundred and sixteen will mark the entrance of another active and educational force in the life of the community.

The Museum is primarily an institution of service and every detail of the structure is designed with the thought, not only that the exhibitions may be

beautiful, educational and interesting, but that they may be presented under the most favorable and stimulating conditions, and that the facilities for study and enjoyment may win many to the constant exercise of the privileges of the building.

The Museum stands near the geographical center of the city in Wade Park, facing University Circle and Euclid Avenue. It is of Georgian marble, and the façade is severely simple. This is due to the fact that the building faces south, hence the architects, Hubbell and Benes, of Cleveland, in this side made no opening in the great expanse of wall, except the main entrance in the center shielded by four Ionic pillars. The bright southern sun is thus excluded and the

front galleries are lighted entirely from above. The bare appearance of the exterior is relieved by evergreen trees planted on the terrace close to the building, which are most effective in all lights and seasons against the clear background of marble.

On the main floor are about fifteen galleries devoted to different collections, the permanent galleries and special

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THE SOUTHERN FRONT

rooms for loan exhibitions. These include the period rooms, Colonial, Gothic, Italian Renaissance, and rooms representative of the Far and Near East. One of the special features of the Museum is the Garden Court at the left of the main entrance. The walls are of warm red brick, more than two stories high, the light coming entirely from above. This is to be a court with fountains, shrubs and ivy-covered walls, with the main stairway at one end, at the other an Italian loggia. Here out-of-door exhibitions of sculpture or pottery may be shown in sympathetic surroundings.

The ground floor is divided into three distinct sections. The executive offices, concentrated on the southern front, consist of Board rooms, Director's, Cu-

rator's and Registrar's offices, with a general office for stenographers and clerks.

The Educational Department occupies the entire eastern end of the ground floor and has a special entrance on the north side. This allows children to come to the rooms designed for their classes, clubs, exhibitions and stories, without disturbing those who are using other parts of the building. The Educational Department will coöperate with the work being done in public schools and branch libraries by providing attractive rooms equipped with stereopticons and reflectoscopes, in which teachers will hold their classes and illustrated lectures. Rooms for special study and club meetings are also available. It is hoped that children

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attending the classes will be inspired by the interesting exhibitions to come voluntarily to the Museum. There is in this wing a large and inviting library and a hall seating about five hundred people, equipped with moving picture and stereopticon machines.

The Service Department is perhaps one of the most inspiring parts of the Museum. Passing through steel doors one notices immediately a change in the "tone" of the building. All decoration is suppressed, there is nothing present which does not fill a need, and there are no demands which are not skilfully met.

Persons or objects entering the Service Department through its entrance on the northwest corner are conducted down the main artery of business, a wide corridor, from which there is immediate access to the various subdivisions of the Department, the Superintendent's office, workshops, storage vaults, and so forth. An object for exhibition or storage passes through this artery and may be switched off at different points for unpacking, storing or repairing. If for exhibition, the object goes directly by an elevator to the photographer's rooms and thence to its

final destination; if for storage, it remains on the ground floor in one of the specially designed cases of the vault. The method of storing pictures is particularly convenient. One large room in a vault contains sliding frames upon which the pictures are hung. This makes every picture accessible, even when not on exhibition. The architects, by large doorways, elevators and corridors, have decreased the possibility of injury to objects in the Museum, and have increased the ability of the staff to handle many valuable things safely, carefully and quickly.

The Museum provides, on this floor, rest rooms for the employees and two tea rooms for the comfort of staff and patrons. Two methods are employed in maintaining clean and pure air throughout the building. A municipal heating plant eliminates the smoke and dust of a furnace, and an apparatus in the sub-basement washes all air put in circulation.

The building itself expresses beauty in its construction, plan and decoration, and it is the earnest hope of the Trustees and staff here to present to the people of Cleveland much that is beautiful and best.

CURRENT NOTES AND NEWS

The Future of the Great Wall of China

THE late empress of China and her son signed a contract for the demolition of the famous old wall, which stretches its lofty barrier for 1700 miles across China, but at the last minute they were overwhelmed by the superstitious dread of desecrating a work of their ancestors, and revoked the contract. It will not be the Mongols now who will destroy the wall. It will, from all reports, be the new progressive rulers who may perhaps welcome the chance to rid themselves of memorials which are bound up with the past.

Old Colonial Silver at the Metropolitan

JUDGE A. T. Clearwater has loaned his fine collection of colonial silver of the seventeenth and eighteenth centuries to be placed on exhibition for a time in the Metropolitan Museum in New York City. The pieces are practically all American-made. A 1790 teapot of one of the Reverses, an exquisite brazier by John Burt, a chocolate pot and tankards by Edward Winslow, and a teapot by John Coney, who engraved the plates for the first paper money made in America, are particular gems of the collection.

Indian Relics for Golden Gate Park

THE late Professor T. S. C. Lowe spent thirty-five years in making a collection of objects, something over 20,000 in all, which deal with the American aborigines. The collection consists of carved beads, stone pipes, shell money, pottery of all kinds, and basketry of every description. Mr. William M. Fitz-Hugh was able to purchase the collection, and has generously given it to the city of San Francisco. It will be housed in Golden Gate Park.

Copper Again a Precious Metal

THE present war seems to be making copper a metal for which again all the world seeks. It was copper which emancipated mankind from the age of stones, and nearly every find which dates in the transitional period from stone to metal shows that the value of copper was recognized, and that the secret of the making of bronze by mixing a certain amount of tin with the copper had spread nearly all over the world. No other metal has played a more important part in civilization than copper.

Rare Pottery in Baltimore

THE Walters Art Gallery in Baltimore has acquired lately a number of Limoges enamels, and some splendid pieces of faience ware. The town of Faenza in Italy, where a coarse earthenware was made, which was covered with opaque enamel, decorated with vitrifiable paint and then fired, is supposed to have given its name to faience ware. In the sixteenth century there were two

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schools in Italy which were great rivals in the production of faience, one at Siena, the other at Urbino.

Both schools are represented in the newly displayed collection at the Walters. From the Siena school comes a portrait of St. Francis, and from that at Urbino several plaques representing Proserpina, Diana, and other classic personages. Most of the pieces are plates or bowls, and all are decorated most elaborately in scroll work and arabesques, the subjects for the most part being Biblical and historical in character.

R. V. D. M.

Art Objects Found in the Crimea

THE Hermitage Museum in Petrograd has found the Crimea a veritable mine of objects of ancient Greek art. There is hardly a piece of jewelry, a gem or any gold or silver work, which does not go back to an ancient prototype which in most cases is far superior to the modern piece. It is still a matter of amazement how the ancients gave such wonderful finish and beauty to their work, and modern art has not yet discovered the secret of granulation, which consists in covering a surface of gold leaf with tiny gold bosses.

One especially fine piece in the Hermitage is a great silver vase with centaurs for handles, and a band of fighting figures around the bowl, worked in most minute and careful fashion. Of historical interest is a cylinder of cornaline with figures carved to represent the spirit of a king fighting against two lions. This gem is supposed to have been the private seal of Mithradates the Great, who was deemed Rome's most dangerous enemy.

R. V. D. M.

New Discoveries at Tiryns

THE older city of Tiryns and the later city of Mycenæ have already furnished the world with archaeological thrills enough to make their fame still more secure. One has to be on the spot sometime when a workman comes unexpectedly upon some millennia-long buried relics of the past to realize just what intense excitement seizes every one at such a time.

About fifty yards outside the wall of Tiryns some workmen a short time ago dug up some fragments of copper. Work was stopped at once, and the expert, Professor Arvanitopoulos, was summoned from Athens to take under supervision the excavation of what might be a valuable find. First, up came a copper cauldron, then a copper tripod, a splendid piece covered with bas-reliefs of birds and animals, a copper plaque, some swords, brooches, and pieces of pottery.

The Greek archaeologist sifted out very carefully the dirt which filled the cauldron, and no forty-niner ever panned so much gold out of as little dirt. Five hundred gold beads, gold wires upon which the beads had probably been strung, a number of gold plaques, studded with jewels, pieces of conical-shaped money, beads of amber, a gold wheel with amber spokes, and a tube stamped with hieroglyphics were found. But most important of all were some gold rings, the setting of one of which was engraved with a boat from which several passengers are about to land to meet four men and women on the shore, and another,

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as large as an egg, with the setting engraved with a goddess on a throne to whom four lions bring offerings. In the background is engraved a tree with a bird on one of the branches, and behind the tree appeared the sun and moon.

The objects found were roughly assigned to about 1200 B. C. because of some ancient ruins nearby which have been approximately dated. This magnificent golden treasure was deposited in the Athens Museum by Professor Arvanitopoulos in the presence of the King and Queen of Greece and other dignitaries.

R. V. D. M.

Archaeology in the Trenches

THE London *Athenæum* remarks that the present war has provided what is probably the first occasion on which an archaeologist has received the Military Cross for Valour for gallantry in the excavation for antiquities. This honor was recently obtained by Père Dhorme, professor at the College of St. Joseph, Beirut, who at Gallipoli for many weeks persistently rescued from the trenches a collection of Greek vases and statuettes, while subject to heavy rifle and shell fire. As the troops had already come across antiquities, the French general and Père Dhorme decided to make excavations, assisted by four *poilus*, some of whom were wounded, while one was struck down by sickness. Père Dhorme persisted in his explorations with happy results. Besides statuettes and vases, five splendid sarcophagi and some jewelry were discovered.—*The Nation*.

Bandelier National Monument

THE President of the United States has performed a dual service to science in creating, by proclamation dated February 11th, 1916, the Bandelier National Monument in New Mexico. This monument, which has been set aside under the provisions of the Act of Congress of June 8, 1906, is designed for the purpose of affording protection against vandalism and unlawful excavation of the ancient pueblo ruins and other aboriginal remains lying within an area of more than twenty thousand acres of land within the limits of the Santa Fé National Forest, which include such important objects as the cave lodges of the Rito de los Frijoles, the Painted Cave, the Stone Lions, and the ruins of Otowi and Sankawi. Incidentally the name of the late Adolf F. Bandelier, whose highly important studies in the archaeology and early Spanish history of the Southwest under the auspices of the Archaeological Institute of America are so well known, is perpetuated by the proclamation.

F. W. H.

Archaeology of Tennessee River

ANOTHER report has been added to the valuable series on the archaeology of the Southern States as a result of the researches of Mr. Clarence B. Moore, of Philadelphia. This latest memoir, on "Aboriginal Sites on Tennessee River," reprinted from the Journal of The Academy of Natural Sciences of Philadelphia (Volume XVI), records the results of Mr. Moore's investigations during the winter season of 1914-15 along the river mentioned, and is in keeping with the published results of the intensive archaeological explorations conducted

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by the author during the last twenty-two years. We quote the following from Mr. Moore's summary of the archaeological features of the Tennessee River region:

"Though showing ample evidence of aboriginal occupancy along its entire course, the Tennessee possesses but few aboriginal sites of importance. Its greatest mound (at Florence, Ala.), quadrangular, with flat top, doubtless domiciliary, is forty-two feet in height. No other mound on the river approaches it in altitude. The principal and really only notable group of mounds on Tennessee River is on the Battlefield of Shiloh, near Pittsburg Landing, Tenn., where seven interesting mounds, most of them quadrangular and probably domiciliary, testify to the former presence of an aboriginal town. The highest of these is about fifteen feet, though in a description of the group which has been published, the height of this mound, by including part of the river bank, is made considerably greater.

"Beginning at Hiwassee Island, in eastern Tennessee, and continuing up the river to Lenoir City, a distance of 101 miles by water, in almost continuous sequence are groups of mounds, blunt cones in shape, few more than ten or eleven feet in height and most much less than that. These mounds, erected for burial purposes, in all probability, contain, so far as is known, but few artifacts in connection with the burials, which are but sparsely encountered in them. They have been largely dug into in a limited way, by people having an exaggerated idea of the value of Indian objects, fostered by the presence of traders who themselves, or through agents, almost patrol the river."

F. W. H.

The College Art Association of America

THE revised programme of the Fifth Annual Meeting of the College Art Association of America, in Houston Hall, University of Pennsylvania, Philadelphia, April 20-22, 1916, is as follows:

THURSDAY, APRIL 20, 7 P. M.

Dinner at Hotel Normandie followed by "Round Table" discussion on "What Kinds of Art Courses are Suitable for the College A. B. Curriculum," opened by A. W. Dow, *Columbia*; O. S. Tonks, *Vassar*; John Shapley, *Brown*.

FRIDAY, APRIL 21, 9 A. M.

In Houston Hall

Reports of Committees: Secretary-Treasurer W. M. Hekking, *Illinois*; Auditing, C. F. Kelley, *Ohio*; Legislation, A. W. Dow, *Columbia*; Membership, Mitchell Carroll, *Washington*; Publications, F. B. Tarbell, *Chicago*.

10 A. M.—Addresses of Welcome by Edgar F. Smith, *Provost of the University of Pennsylvania*, and John F. Lewis, *President of Pennsylvania Academy of Fine Arts*; President's Address; "The Doubting Thomas, A Bronze Group of Andrea del Verocchio," John Pickard, *Missouri*.

Report of Committee on Investigation of Art Education in American Colleges and Universities: Holmes Smith, Chairman, *Washington*.

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Discussion opened by C. F. Kelley, *Ohio*; J. S. Ankeney, *Missouri*. "Modern Tendencies in Art," Arthur Wesley Dow, *Columbia*.

12.30 P. M.—Lunch at Hotel Normandie followed by "Round Table" discussion: Report of Committee on Books for the College Art Library; Arthur Pope, Chairman, *Harvard*. Discussion opened by C. R. Morey, *Princeton*, and Miss Georgiana C. King, *Bryn Mawr*.

2 P. M.—In Houston Hall

"What Instruction in Art Should the College A. B. Course Offer to: 1. The Future Artist?" Discussion opened by Frederick Dielman, *College of the City of New York*; John F. Lewis, *President of Pennsylvania Academy of Fine Arts*; Miss Cecilia Beaux; Miss Jeannette Scott, *Syracuse*; A. V. Churchill, *Smith*; Ellsworth Woodward, *Sophie Newcomb*.

2. "The Future Museum Worker?" Discussion opened by Joseph Breck, *Minneapolis Museum of Arts*; Edward Robinson, *Metropolitan Museum*.

3. "The Future Writer on Art?" Discussion opened by Miss Leila Mechlin, *Secretary of the American Federation of Arts*; Duncan Phillips, of New York.

7 P. M.

Dinner at Hotel Normandie followed by a "Round Table" discussion on "What Instruction in Art Should the College A. B. Course Offer to the Future Layman?" Opened by Robert W. De Forest, *President of the American Federation of Arts*; Allan Marquand, *Princeton*; Homer E. Keyes, *Dartmouth*; Eva M. Oakes, *Oberlin*; John C. Van Dyke, *Rutgers*; Miss Elizabeth H. Denio, *Rochester*; H. H. Powers, *President Bureau of University Travel*; George H. Chase, *Harvard*.

SATURDAY, APRIL 22, 9 A. M.

In Houston Hall

"Problems in Art Education in Ohio." C. F. Kelley, *Ohio*.

The College Art Museum and Art Gallery:

1. "A Working College Museum of Originals"; Frank J. Mather, *Princeton*; Henry Johnson, *Bowdoin*.

2. "The College Museum of Reproductions"; William N. Bates, *Pennsylvania*, and D. M. Robinson, *Johns Hopkins*.

3. "Loan Exhibits in College Art Museums"; W. A. Griffith, *Kansas* (Report of Committee on Loan Exhibits), and George B. Zug, *Dartmouth*. "Sienese Art as Represented in the Fogg Art Museum," G. H. Edgell, *Harvard*.

REPORTS OF COMMITTEES. ELECTION OF OFFICERS

12.30 P. M.—Lunch at the Notel Normandie followed by "Round Table" discussion on "Should We have One Standardized Curriculum of Art Courses for All Colleges and Universities?"

2.30 P. M.—Visit to Widener Art Gallery in Mr. Widener's country house, Lynnewood Hall, at Ogontz.

BOOK CRITIQUES

THE METROPOLITAN MUSEUM OF ART: GREEK, ETRUSCAN AND ROMAN BRONZES. *By Gisela M. A. Richter.* New York: The Metropolitan Museum, 1915. XLI, 491 pp., 712 figs., 4vo. \$5.00.

The Metropolitan Museum now has one of the finest collections of bronzes in the world, thanks to the acquisition of the collections formed by Cesnola, Baxter, Frothingham, Marquand, and others, and thanks to the many purchases of important bronzes during the last fifteen years. In this catalogue more than a thousand objects are listed (there are gaps in the 1868 numbers to allow for future acquisitions). They vary from the colossal bronze statue, nearly eight feet high, of Trebonianus Gallus, to pins and needles and buttons. Especially interesting to our readers will be the chariot (No. 40), the discobolus (78), the statuettes of a youth (87), of Hermarchus (120), of Zeus (200), the representation of an image of Cybele on its processional car drawn by two lions (258), the "Camillus" (271), the portrait bust of a man, one of the finest known (325), head of Agrippa (330), Trebonianus (350), and a remarkable Barye-like panther (403). There are more than 75 unpublished statuettes and nearly 50 have been known only from articles of Miss Richter and Dr. Edward Robinson in the *Bulletin of the Museum*. The most valuable piece in the collection is the wonderful bronze boy (No. 333) of which an illustration was given in *Art and Archaeology*, Vol. I, 1915, p. 215. This has since been more elaborately published by Miss Richter in the *American Journal of Archaeology*, Vol. XIX, 1915, pp. 121 ff., where the theory is advanced

that one of the adopted sons of Augustus, either Caius or Julius Cæsar, is represented. The home of the sculptor was surely Greece or Asia Minor. Miss Richter might have added that statues of Caius and Lucius have been found at Corinth (*Art and Archaeology*, Vol. I, 1915, p. 214) and that a long Sardian inscription often refers to Caius and mentions a statue of him (*American Journal of Archaeology*, Vol. XVIII, 1914, pp. 323, 330, 342, 343).

This sumptuous catalogue is an ideal piece of work. To be sure there are a few wrong Greek accents and the English is harsh in one or two places, but the descriptions of the objects are accurate, and there are full references to the literature on each object, and to similar objects in other collections. There is a good Introduction devoted to a consideration of the characteristics of Greek bronzes, the Bronze Age, Alloying of Bronze, Technical Processes of Bronze, Working in Antiquity, Patina, "the Bronze Disease," where the "cure" of M. André for cleaning and preserving bronzes is described. In the catalogue itself, which is classified into two main parts (I, Statues, Statuettes, and Reliefs, arranged chronologically, and II, Implements and Utensils, grouped under thirteen sub-divisions), at the beginning of each category is a good general statement, with numerous bibliographical references, about that group and its uses, so that this volume is a fine introduction to the study of ancient bronzes. The book is beautifully printed with wide margins, large type, and excellent illustrations; and the text shows real scholarship, painstaking research, careful observation, and wide archaeological knowledge.

D. M. R.

ART AND ARCHAEOLOGY

HEART OF EUROPE. *By Ralph Adams Cram.* New York, 1916, Scribners. Pp. xii, 325; 33 plates; 8vo.

To Mr. Cram the Heart of Europe is the field of war in the West—Belgium, Luxembourg, the Rhine valley, Burgundy, Champagne and Picardy. Its population, compounded of Celt, Frank and Roman, and never possessing a national unity, was always in the front rank of every political, religious, economic, and artistic movement that carried the Middle Ages forward to what Mr. Cram regards as the apogee of European culture—the thirteenth century—and it was only when the leadership passed to other lands that the process of disintegration and decadence began, which—again we paraphrase the author—had its issue in the low materialism of modern times, and its catastrophe in the present war. Mr. Cram's opening chapters review the history of this land, and of the Gothic style of architecture which was its natural expression and the product (save for the part therein played by Normandy) of its own thought and effort. Another chapter shows how the cathedral style, discarded by the church builders of the Flamboyant epoch and the Renaissance, lasted on in the civic structures and still longer in domestic architecture. Sharper relief is given to his picture by a description of the "Scar of Europe," the commercial strip of coal and iron industry which stretches its modern ugliness across the centre of this mediæval land, from Lille to Essen; in contrast to this the author paints the surviving beauties of three typical cities of the district, Ghent, Bruges and Malines, and gives us a delightful portrait of that high type of mediæval womanhood which was Margaret of Austria. The final chapters

survey the achievements of the "Heart of Europe" in painting, sculpture and the minor arts, and take a melancholy toll of the treasures already destroyed or jeopardized by the great war.

All this is done in the most readable manner imaginable, but the chief charm of the book lies in its character of self-revelation. One reads in every line the sense of loss that the author feels in the destruction of the artistic treasures of Belgium and Northern France, and, more than this, his personal identification with the view-point of the Middle Ages. Reims Cathedral to him is the symbol of thirteenth century Christianity, "a vast, visible showing forth of a great Christian spirit and a greater Christian principle, and as such it must go down"—before the Prussians, who are the embodiment of nineteenth-century materialism. In its ruin Europe will see the bitter issue of evolutionary philosophy and "efficiency," and turn, as France has already turned, from the broad way to destruction which men began to tread with the advent of the Renaissance and Reformation. Mr. Cram, no academic lover of the Middle Ages, believes with Auguste Rodin that regeneration for moderns, in life as well as in art, lies in the restoration of the ideals of the thirteenth century.

The book, with its infectious enthusiasm and generous indignation, is a product of feeling rather than thought. It is not to be judged as a treatise on mediæval art, but the outcry of a genuine lover thereof at the desecration wrought by war—an utterance to which the mystical view-point of the author has given a savour of symbolism that is charmingly in keeping with the life and art he describes.

C. R. MOREY

Princeton University

ART AND ARCHAEOLOGY

MEN OF THE OLD STONE AGE, THEIR ENVIRONMENT, LIFE AND ART. By Henry Fairfield Osborn, Sc.D., Ph.D., LL.D., Research Professor of Zoölogy, Columbia University. New York, 1915, Charles Scribner's Sons. Pp. xxvi, 545.

Any one who has made a serious study of the problem of man's antiquity cannot fail to be impressed by its complexity. By reason of this complexity, its avenues of approach are many. Professor Osborn has approached the problem from the side of the zoölogist, the paleontologist. In the preface he frankly confesses that he is in no sense an archaeologist; and that his volume represents the work of many specialists. This coöperative feature should prove to be one of the chief merits of the work, and is an example worthy of imitation.

The task set by the author is a synthesis of the results of geology, paleontology, anthropology, and archaeology. The time factor in prehistory can only be drawn from a great variety of sources: climate, geography, fauna and flora, and the mental and physical evolution of man. In fact there are no less than four ways of keeping prehistoric time: that of geology, paleontology, anatomy, and human industry, the most delicate chronometer being that afforded by human industry—in other words, archaeology.

The plan of the book is not unlike that of other recent works on the same general subject; and the conclusions drawn are for the most part in harmony with one of the dominant European schools. Geographically it is confined to the Old World, and almost wholly to Europe; it has crystallized largely about a summer's trip through the cave regions of France and Spain, in which the reviewer likewise had a share. While not limited rigorously to the men of the

Old Stone Age, the men and stone ages of the New World are not touched upon.

In late Pliocene times the human ancestor is supposed to have emerged from the age of mammals and entered the age of man, the event marking, in other words, the beginning of prehistory. The attitude is erect and the opposable thumb already developed. The anterior centers of the brain for the storing of experience and the development of ideas are still rudimentary, which is probably true of the power of articulate speech. Penck's minimum of 525,000 years in round numbers is accepted as the length of time that has elapsed since the beginning of the Quaternary or Pleistocene epoch. The Trinil race (*Pithecanthropus*) lived near the beginning of this epoch. The question whether the skull cap and the femur belong to the same individual or even genus is left open; as is likewise the question of the position of *Pithecanthropus* with respect to our direct ancestral line of descent.

The oldest known race of man, that represented by the Mauer jaw (*Homo heidelbergensis*), is given a place in the next to the last interglacial stage (Mindel-Riss), which is in agreement with the general consensus of opinion. This race is looked upon as the ancestor of the Neandertal race, being more primitive and powerful as well as more ape-like. According to the author's time scale, *Homo heidelbergensis* lived some 250,000 years ago.

Regarding the age of the Piltdown man, the author's opinion runs counter to that of some well-known authorities, who consider *Eoanthropus* to be as old as the Heidelberg man.

One need not linger long over the author's interesting and ample treatment of the better-known archaic Neandertal race, which outstayed its time

ART AND ARCHAEOLOGY

on the stage, finally making a rather hasty but very effective exit. In its place there came the upper paleolithic races referred to by the author as Crô-Magnons, and who in his opinion first overran Europe between 25,000 and 30,000 years ago. He does not believe that the negroid Grimaldi races ever became established in Europe as a contemporary of the Crô-Magnons.

The last races of the Old Stone Age were the broad-headed and narrow-headed races of Ofnet. With the broad-headed type are correlated the races of Furfooz and Grenelle; as well as the existing Alpine brachycephals, while the narrow-headed type resembles the modern "Mediterranean" type of Sergi. The Old Stone Age racial factors are effectively summarized graphically by means of a tree showing the main theoretic lines of descent.

Interwoven with this story of the successive races is a fund of information bearing on the contemporary faunas and their influence on the course of human progress. This is a subject upon which the author is peculiarly fitted to speak with authority, and in these features the merits of the work reach their highest level.

The author has been especially generous in the matter of illustrations, which are notable alike for the care with which they have been selected, their number, and their general excellence. All points considered, "Men of the Old Stone Age" outranks any other work on that subject hitherto published in the English language, and is thus assured of a wide field of usefulness. Although at times there is apparent a tendency to pronounce the final word on controverted questions, the book can be most highly recommended.

GEORGE GRANT MACCURDY

GREEK GODS AND HEROES AS REPRESENTED IN THE CLASSICAL COLLECTIONS OF THE MUSEUM OF FINE ARTS, BOSTON. *By Arthur Fairbanks.* Boston, 1915, Houghton Mifflin Co. Pp. xii, 82. Cloth 60 cents, paper 30 cents.

This is a handbook for High School Students prepared in conjunction with a committee of teachers by the Director of the Boston Museum, who already has published an excellent manual on the "Mythology of Greece and Rome," and who follows the same order in this handbook. This will supplement the excellent handbook of the Boston Museum called Classical Art, which was published in 1910, and which has many of the same illustrations. Boston possesses original works of Greek art which represent the gods and heroes as they were conceived by the Greeks themselves, and the present book directs attention to the original Greek representation of each god or hero which may be seen in the Museum. Its purpose is to bring the student face to face with the objects in the Museum illustrated in it. "In a word, the student may see the imaginative being about whom he is reading, as the Greeks themselves saw it. To this purpose the brief descriptions of the gods and heroes are subordinated."

This book will prove useful not only to classical teachers and students, but to the general layman, who cares to know about the important classical antiquities acquired in recent years by the Boston Museum. It may be of interest in this connection to know that the Metropolitan Museum is also making a catalogue of the material it has for illustrating passages in the Greek and Latin authors read in the schools.

D. M. R.

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THAT THING WHICH I UNDERSTAND
by real art is the expression by man of his
pleasure in labor. I do not believe he can be
happy in his labor without expressing that happiness;
and especially is this so when he is at work at any-
thing in which he specially excels.

-WILLIAM MORRIS

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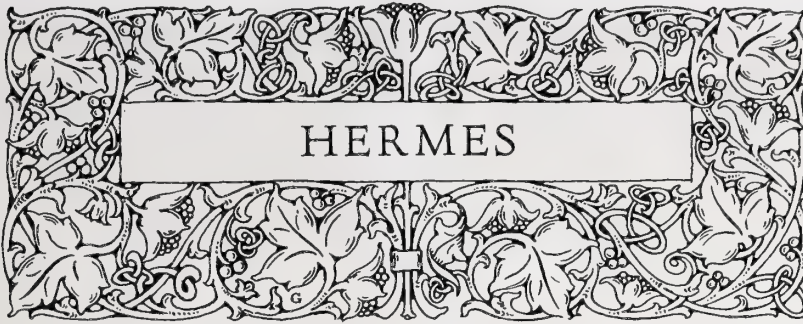


TEACH HIM ON THESE, AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME

—EMERSON



HERMES OF PRAXITELES
ORIGINAL GREEK STATUE IN THE MUSEUM AT OLYMPIA



Unto your shrine, O pagan god!
I come from distant lands,
As pilgrims unto Mecca draw
O'er desert's burning sands,

To gaze upon your god-like form
Praxiteles did ensnare
Within a block of marble cold,
Then fashioned it so fair

That Time in vain has tried to lead
You into Death's embrace,
But in his dark and dreary home
Immortals have no place.

Before your pagan form divine
My soul in rapture kneels;
I kiss your dreamy mystic face,
To which the sun-god steals

To kiss it too, before he goes
Into the realm of night,
To dream in darkness of the world
To which you bring the light.

Farewell! I leave you to return
To lands far o'er the sea;
Your lovely form I'll ne'er behold,
Your face no more I'll see;

Yet through the door of memory
On me will ever shine
The vision of that perfect life,
Your soul revealed to mine.

JUANITA TRAMANA



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LILLIAH MCCARTHY AS IPHIGENIA
IN GRANVILLE BARKER'S IPHIGENIA IN TAURIS OF EURIPIDES

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

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GREEK INFLUENCE UPON THE STAGE

CLARENCE STRATTON

DURING the season of 1909-10, one of the most marked novelties of the New York Opera was the revival of Gluck's *Orfeo*. Nearly everyone now knows at least one of its arias, *Che faró senza Euridice?* The first performance of this opera in 1764 and its more successful revision for Paris in 1774, and its sumptuous stage presentation during past seasons, were perhaps not in Greek fashion, yet the beauties of the music,—the second act is declared still a masterpiece,—were inspired by a pathetic story of heroic Greece. Thousands of people whose school mythologies had been forgotten for years, were stirred by the unhappy Eurydice and the forlorn Orpheus. Greek religion and myth became alive to them as never before.

On a lower plane and in a more humble way, yet contributing to spread the same interest, was a peculiar *ballet-divertissement*, *Cupid and Psyche*, presented at the Alhambra in London in 1909 and continued at various times

during the entire following season. Educationally, perhaps, the influence of this beautiful pantomime was as far-reaching as the effect of any more serious production. The vaudeville acts that preceded it were not above the ordinary, so the house filled up slowly, but at every performance before the *spectacle* began, the auditorium was filled. It made an impressive and beautiful conclusion to an evening, and sent a person away with a more pleasing picture in his mind and a better taste in his mouth than the usual spectacular shows. While the music was good, and the stage groupings well arranged, and the pantomimic acting excellent, the feature was the presence of Mme. Léonora, a French dancer and actress. First of all, Mme. Léonora had a face more attractive than pretty, and a body that was superb. She danced in sandaled feet, and long swathing draperies, that nowhere exposed the bare body or disclosed the legs. Underneath the closely drawn sheath, her body posed



PAVLOVA

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and changed its position as do the figures on certain vases in the British Museum, and the small *terra-cotta* statuettes of Tanagra. All her dancing was quite restrained, quite dignified, extremely beautiful. For many of us, it realized our conception of the Greek dance in all its grace and sinuousness.

In like manner, yet in a much higher and more dignified way, Paris enjoyed two operas on classic lines. We need merely mention the *Aphrodite* of M. Pierre Louys, for it is not so much Greek as Alexandrian in its material, and furthermore, though it may be veracious, it accentuates only a few elements of ancient life, and those not the most normal and attractive. The more significant event was the production at the Opéra Comique of *Le Mariage de Télémaque*.

By far the most notable musical event of Europe was the *premier* of *Elektra* by Herr Richard Strauss. As drama his work is far from any ancient production. Since the opera is continuous, there is no opportunity to use the chorus to mark divisions, though the tremendous tragedy does end with the exultant dance of Electra. Some of the music has been pronounced great, some tawdry; one singer declares it consists of a succession of shrieks and howls; another (perhaps the same) says to sing the leading rôle works her up to such a degree as to be weakening; some critics declare it is far away from opera, since the greatest effects are made by the orchestra. With any or with all of these statements true, one fact remains. Here is a significant musical composition owing its inspiration and depending largely for its ultimate worth on the story of three great—though not equally great—Greek plays, the *Electra* of Sophocles, the *Electra* of Euripides and the *Chæphori* of Æschylus.

In the *Elektra* of Herr Strauss, in the repeated performance of Racine's *Phédre* by Mme. Sarah Bernhardt, and in the recent *Fedra* by Signore Gabrielle D'Annunzio, we have the acted classic drama, the most effective agent of disseminating not only a knowledge of the ancient masterpieces, but a love for them. The drama reaches more people in a short time than any other literary form. Nearly all theatres seat more than fifteen hundred spectators; in the seven performances of a single week, 10,500 persons may look upon a play. This is more than by any amount of clever advertising could be induced to read a serious book. To become thrilled by a printed page requires a more or less actively controlled concentration, an application not to be disturbed by any interruption. The theatre requires only the active volition of going;—once inside, the spectator is induced by every circumstance to listen to the lines and to watch the acting. Almost incalculable *may* be the effect of a great performance. The simulation of real life, the animate figures, the changing voices, the passions shifting across the countenances, the tense situations—all these make truly living pictures that burn themselves upon his brain, to flit before his fancy in solitude, to recur as illustration in a conversation, to "point a moral or adorn a tale." It is no wonder then that Hellenic enthusiasts hope in the drama to find their most powerful agent; nor is it any wonder that passive people think of Greek life and literature as reflected in the drama rather than as described in books. Fortunately for Greece, as for the France of Molière, the Spain of Cervantes, and the England of Shakespeare, its masterpieces are nearly all dramas. They were the models of Rome. They showed the Renaissance Italian how to



Courtesy of F. Kajiwara, St. Louis

ANDREAS PAVLEY



EDITH WYNNE MATTHISON
AS ANDROMACHE IN EURIPIDES' "TROJAN WOMEN"



Courtesy of The Theatre Magazine

ANNA PAVLOWA AND MICHAEL MORDKIN

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write to please his newly cultured audiences. They imposed their laws,—legitimate or unfathered,—upon France for four centuries. And they even curbed and restrained the unruly spirits of Elizabethan England on the popular stage, while they tempted a large number of university and court poets to slavish reproduction. Now they seem to be coming back into their own as integral parts of our dramatic literature,—as acting parts, too, not as mere closet plays.

It would be interesting to follow the gradually awakened modern interest in these splendid old plays. The beginning would undoubtedly be in the universities and colleges, where enthusiastic professors and ambitious youths performed sometimes in English, and sometimes with sophomoric audacity, in Greek itself. The University of Pennsylvania offered *The Acharnians* of Aristophanes with music especially composed by Dr. Hugh Clarke many years ago and recently the faculty and students of the University of California presented in their Greek theatre, the *Ædipus*.

The value of such events cannot be overestimated. They make real what might remain dead words of a dead language spoken by a dead race. They make the "Glory that was Greece" a real thing to the college student who attends or who takes part. They play on healthy emotions of fear, pity, reverence, obedience, scorn; they arouse hearty laughter at the cheat, the liar, the vainglorious;—qualities and characters as eternal as life itself. But their work is more or less merely educational. This influence must be supplemented by some means bigger, broader, less amateurish, more serious in the eyes of the world. In the appearance of this professional element, business-like in a way, if you will, yet none the less



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ISADORA DUNCAN



Courtesy of F. Kajiwara, St. Louis

THAMARA SWIRSKAYA

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THAMARA SWIRSKAYA AND SERGE AUKRAINSKY

Courtesy of F. Kajiwara, St. Louis

artistic and high-minded, lies the significance of the whole movement. What might have been dismissed as a pedagogic diversion if it had been confined to institutions of learning, what might have been dubbed a "fad" if forced upon a suffering public by a few undeterred fanatics, cannot be laughed down nor waved away when professional theatrical companies will offer Greek tragedies and common-sensed people will pay for tickets to see them.

And this seemingly Utopian condition has at last been realized. Tens of

thousands have seen Mr. Granville Barker's production of the *Iphigenia in Tauris* and *The Trojan Women*, and The Little Theatre Company of Chicago has been playing the latter to capacity houses throughout the United States. Miss Margaret Anglin has given splendid productions of the *Antigone* of Sophocles in the stately Greek theatre at Berkeley, California. These old plays with their insistence on unity of place require so little scenery that all setting is easily dispensed with. Their stories, since they depend practically on no



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LILLIAH MCCARTHY AS HECUBA
IN GRANVILLE BARKER'S TROJAN WOMEN OF EURIPIDES

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extraneous heightening, are as moving when depicted among the trees of a wood as upon a boxed-in stage. During summer seasons the Coburn players have been giving out-of-doors the Gilbert Murray version of the *Electra* of Euripides,—a great drama, yet hardly so pathetic as the Sophocles play. This small group of conscientious actors is making known to all parts of the United States this sincere, affecting tragedy.

One other artistic revival has aided and abetted this one. A new interest in dancing has swept all over western Europe. No longer does the ordinary ballet dancing satisfy. There must be more mind, more intellect, more grace, in the art, to draw audiences now. Russian dancers with their wild Slavic rhythms, and their subdued, restrained grace and power of motion have been quite to the front in both Europe and America. The artists and the critics will have to settle, or dispute, whether Beethoven's music *may* be danced, whether natural grace permits sandals or forbids them, whether long enveloping or scanty exposing draperies should be worn, whether dancing is a fine art capable of individual creative expression and interpretation or a series of mechanical gymnastics. In any case, it must be admitted that in the performances of Isadora Duncan, of Anna Pavlowa and Tamara Swinskaya, of Michael Mordkin and Andreas Pavley, the costumes, the poses, the steps, the pictures, the motions, of many of their dances suggest Greek figures;—in many cases it would be difficult to believe that the poses, the gestures, the steps were not copied from figures on Greek vases.

Plays on Greek models we accepted, music inspired by Greek themes we listened to and applauded, Greek plays in English moved us. We prefer our

grand opera in German, French, and Italian, quite willing to make ourselves familiar with the stories before we go to the rendition. We have welcomed leading actors and actresses from abroad and have crowded the performances of plays in French and in Italian. Would we make ourselves intelligent to the extent of reading a Greek play before we went to see it? One man was enthusiastic enough to make the experiment that required these things from an audience. Mr. Raymond Duncan organized, trained a group of native Greeks and offered the American public the *Electra* of Sophocles as played before audiences two thousand years ago. It was a brave undertaking, but the criticisms and the appreciation of audiences repaid Mr. Duncan and his associates for a remarkably artistic work.

Unfortunately, after the first performances in New York, no actress could be secured to play the rôle of Chrysothemis, the sister of Electra, an integral part of the development of the plot. In subsequent representations, therefore, scenes had to be omitted. This detracted from the effect of the plot, for these scenes with her sister expose other phases of the avenging daughter's character, and, in addition, offer excellent opportunities for the actresses of both rôles. Even with these omissions the play was effective in a score of ways.

When the curtain goes up, an almost bare stage is disclosed. To the left two steps lead up to the pillared portico of the palace of King Ægisthus. At the back of the stage rise an altar to Apollo and the rude tomb of the lamented King Agamemnon. Back of this meagre setting, in fact around the sides and rear of the stage, hangs a dark smoke-blue curtain in long graceful folds. To the strains of the song of home-coming, in

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the fourth diatonic mode (the Mixolydian) sounding like a series of wailings from the strings with the flutter of a flute above them like the sighing of windy gusts, enters the Attendant, followed by Orestes and Pylades. As they stand upon the stage and elaborate the plot to avenge the murder of the beloved father and king, the actors take no positions in groups. They stand in a single straight line parallel to the front of the stage, and this line is preserved except when crossings are necessary. This plan is followed throughout the entire play. The chorus stands in a single line, the individual characters make nearly always, almost flat silhouettes against the background, presenting to the audience expressive or contorted profiles; an extended arm in front of the body and the balancing other arm behind the body. We believe this is entirely in keeping with the spirit of the early Greek theatre, where the distance between actor and spectator enforced the positions that made the most distinct outlines against the neutral backgrounds. The acting of the men is good, but the acting of the two leading women is better. The mere entrance of Electra in Act I is affecting in its perfect simplicity, as garbed in a gracefully falling tunic she steps from the portico to place an offering upon the altar of Apollo.

The interest rises rapidly in the second act. Clytemnestra as played by Eleni Sikelianos of the Royal Theatre, Athens, is a remarkable delineation, depending entirely on sincere acting. Her costume is a dark red cloak looped up over the left shoulder, above a dark brown under-vestment. A broad red ribbon binds her brows. By the grace of her body and the expression of her face, she exhibits all the pride, the anger, the challenge, of the guilty queen.

Her arms are as speaking as her voice;—whether extended in anger, or bent in argument, or undulating in prayer; they rise and fall with the rhythm of verse, or wave from one position to another, they slowly unfold from shoulder to fingertips in an undulation of entreaty to Apollo, they stiffen in anger against a recalcitrant child. The succeeding scene in which the Attendant relates the false report of the death of his young master in a fall from his chariot is likewise a splendid bit of acting. At the end of his recital, the unhappy Electra droops sadly on the steps of the palace. The lyric choral dance in the first mode (the Dorian) which ends this second act is much better than the dance which closes the first.

When Orestes comes to his sister and discloses himself, what a change sweeps over Electra's body! Her spirit that has been crouching down upon itself unfolds like some lithe animal;—her body thrills and throbs in every fibre at the unexpected joy, at the renewed hope of vengeance. With the chorus on the stage Orestes enters the palace to stab his wicked mother. When the cries of the terrified woman come out from the house, cold shivers run up and down the spectators' spinal cords, their skins grow icy, and as the last appeal for mercy ends in a throat sob, their blood turns cold. It is not the sound of Clytemnestra's voice alone that induces these tributes of feeling, of noble pity,—but as much the sight of the nerve-racked daughter on the stage. From the time Orestes steps into the palace until he returns sword in hand, Electra apprehensive lest Ægisthus return too soon, is like an agitated panther. Back and forth she glides, now listening at the steps, now straining her eyes to catch the first glimpse of the second victim;—her body draws up like a

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restrained spring, her face is almost living death, yet the force of life is hurting her,—her left arm is bent back tight so that her hand moves not from her head, her right arm is half extended, rigid. Yet all the time her hands are fluttering like the wings of a dying white butterfly. It is thrilling, it is a real triumph.

The Hellenistic revival,—if there is to be one,—has already made amazing progress. An interest in things Greek has passed from the educational institutions to the musicians,—to the professional actors,—and on to the people at large. This is not in one country

only, nor among the people of a single language,—seemingly all the so-called “progressive” peoples are touched by this far-reaching revival. From plays in colleges, through modern imitations of Greek plays, through musical settings of Greek themes, to first, Greek plays in English, and last, to successful productions of great classic plays in their own language;—surely these indications are significant. All these facts indicate clearly a well-defined Greek influence upon the stage of to-day.

*Central High School
St. Louis*

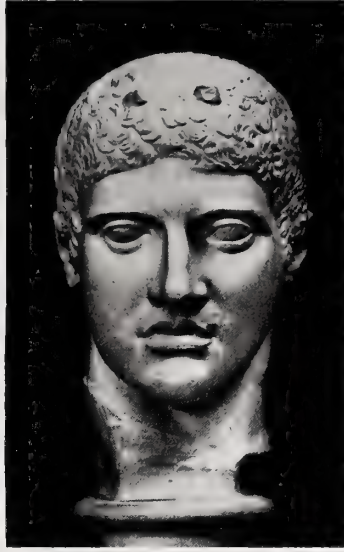


WOMEN OF THE CHORUS
IN EURIPIDES' TROJAN WOMEN

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DISCOBOLUS, AFTER MYRON, RESTORED CAST
TORSO FROM STATUE IN MUSEO DELLE TERME, ROME



HEAD OF MASSIMI DISCOBOLUS

THE SCULPTOR MYRON IN THE LIGHT OF RECENT DISCOVERIES

I—THE DISCOBOLUS OR DISCUS-THROWER

GEORGE H. CHASE

IN the history of Greek sculpture during that brilliant period which marks the transition from archaism to perfect freedom, the thirty years, roughly, between 480 and 450 B. C., three names stand out with especial prominence: Myron of Eleutheræ, Calamis of Athens, and Pythagoras of Rhegium. For each of these sculptors a considerable list of works can be drawn up from the statements of ancient writers, and it is clear that they were the leaders in the rapid development which made possible in the next generation the universally admired works of Phidias and Polyclitus and their contemporaries. Calamis and Pythagoras, in spite of much modern theorizing, remain little more than

names. Not a single work of either master has yet been surely identified. With Myron, on the other hand, the case is very different. Two of his works, the Discobolus, or Discus-thrower, and the group representing Athena and Marsyas, are preserved in a number of copies, and these, in turn, make it possible to attribute to this sculptor, on grounds of style, a number of other works.

It is not my purpose here to discuss these attributed statues, but to consider in some detail the most famous of the certain works, the Discobolus, with reference especially to a recent discovery by which our knowledge of this statue and of Myron himself has been very notably advanced.



DISCOBOLUS IN THE VATICAN



DISCOBOLUS IN THE BRITISH MUSEUM

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The general appearance of the Discobolus has long been known; indeed, the statue is one of the most familiar and one of the most admired of ancient works. The bronze original, like almost all the most famous Greek statues, is lost,—melted up, no doubt, for the metal it contained, during the Dark Ages,—but we have, fortunately, a number of copies of varying degrees of excellence, executed in Roman times. The identification of this particular type as the Discobolus of Myron depends upon an interesting passage in the *Philopseudes* of Lucian. In this dialogue one character asks another, "You surely do not speak of the Discus-thrower who is bent down into the position for the throw, turning towards the hand that holds the discus and bending the other knee slightly, like a man who will straighten himself at the throw?" And the other replies, "No, for that Discus-thrower is one of the works of Myron."

Among the Roman copies the best known are two, one in the British Museum, the other in the Vatican (page 266). Both of these statues were found in 1791 in the ruins of the famous Villa of Hadrian near Tivoli, familiar to all visitors to Rome. They were both considerably damaged and both have suffered from "restoration," that is, from the replacing of missing parts by new pieces. Quite apart from the restorations, however, these statues suffer from certain defects which are common to many Roman copies of Greek works. The awkward tree-stumps which the copyists found necessary to support their figures when they translated a bronze statue into marble greatly injure the effect. The Vatican Discobolus, especially, seems almost to sit upon the heavy support, and the freedom of the pose, which must have been

one of the most impressive features of the original, is here completely lost. Technically, too, these two figures are decidedly poor; the marble is carved in a very hard and lifeless manner, which surely does injustice to Myron's statue. The relaxed muscles of the left arm in the British Museum copy (in the Vatican example the left arm is restored) afford, perhaps, the most striking example of the copyist's lack of skill, or, perhaps better, lack of interest.

But the most disturbing features, after all, of these two copies from the Villa of Hadrian are the two heads, which look downwards toward the ground and give the impression, as Herbert Spencer is said to have remarked, that the athlete "is about to fall on his face." Such a position contradicts the description of Lucian and in this respect it is clear that these two copies are incorrect. Their evidence in regard to the position of the head must be rejected in any case, for the muscles of the neck in the British Museum copy show that the head should be turned, not looking straight down; and the head of the Vatican copy is entirely a restoration, based on the wrongly-placed head of the British Museum statue. It is, moreover, a much debated question whether the head of the British Museum example really belongs to this statue at all. The hair is certainly worked in a freer manner than appears in other copies.

The exact position of the head would doubtless have caused long discussions, if it were not for the existence of a third Roman copy, commonly called the Massimi or Lancelotti Discobolus (page 270). This statue was found in 1781 on the Esquiline Hill. It was for some time in the Palazzo Massimi alle Colonne in Rome, but later passed into the collection in the Palazzo Lancelotti.



NEW DISCOBOLUS (HEADLESS) FROM PORZIANO
IN THE NATIONAL MUSEUM IN THE BATHS OF CARACALLA

ART AND ARCHAEOLOGY

For many years now it has been inaccessible even to students of Greek art, so that it is only known (except to very few) from photographs and small casts. A full-sized mould from the head, also, was discovered some years ago in the Louvre in Paris, so that casts of this are now available. Even from these unsatisfactory materials for study, however, it is clear that the Lancelotti figure is greatly superior to the copies from the Villa of Hadrian. It is marred by the copyist's tree-stump, to be sure, and there are some slight restorations, but the photographs suggest that the workmanship is much better than that of the other copies. Most important of all, the head has never been broken from the statue and undoubtedly reproduces the original position. The description of Lucian applies exactly. This Discobolus is "bent down into the position for the throw, turning towards the hand that holds the discus and bending the other knee slightly, like a man who will straighten himself at the throw."

Another merit of the Lancelotti copy is that it shows the left wrist pressed firmly against the right knee, a more natural motive than the loosely hanging arm of the other examples. Its principal fault is that the whole figure is tilted backwards in such a way that it seems to lean heavily against the tree-stump in a position that could not be maintained if the stump were removed. This is thought to be due to careless setting of the figure on the modern plinth, but the point is one that cannot be surely determined until the statue is made more accessible to critics.

Other well-known copies and reflections of Myron's statue need not be considered here. Among the more interesting are a small bronze statuette in the city of Munich which is obviously based on Myron's work, but in which

all the forms, especially the head with its strong expression of excitement, betray the taste of a later age; a curious copy in Florence (page 271) which shows very strikingly how restorers not infrequently failed to recognize the nature of the fragments of ancient statues entrusted to them; a head in Berlin; and a right arm only from still another copy which is preserved in the Casa Buonarroti in Florence.

In recent years several attempts have been made to reproduce more exactly the appearance of the Discobolus by means of plaster casts. The best result, unquestionably, was obtained by combining a cast of the Vatican body (with the disturbing tree-stump cut away) with a cast of the Lancelotti head and finishing the whole with a coating in imitation of bronze (page 272). Some parts, where the Vatican statue is restored, were supplied by a study of the photographs of the Lancelotti copy, and the left arm, which was so weakly modelled by the restorer of the Vatican copy, was simply neglected and a new arm of more energetic character supplied.

This figure might almost be said to epitomize what was known of the Discobolus up to a few years ago. In 1906, however, excavations in the ruins of a Roman villa at the modern Castel Porziano, some eleven miles southwest of Rome and not far from the site of Pliny's famous villa at Laurentum, brought to light what is undoubtedly the best copy of the Discobolus that has yet been recovered (page 268). The land on which the discovery was made forms a part of one of the royal estates, and the statue, in accordance with the Italian law relating to antiquities, was thus the property of the king. Vittorio Emmanuele III, with characteristic generosity, presented it to the state,



THE LANCELOTTI DISCOBOLUS
IN THE LANCELOTTI PALACE, ROME

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so that it is now exhibited in the National Museum in the Baths of Diocletian.

The new statue, unfortunately, is far from complete. But even a superficial examination serves to show its superiority to the copies previously known. Most noticeable of all its qualities is the greater roundness and lifelikeness of the muscles of the breast and abdomen, qualities which very surely are copied from the original and which give a much more favorable impression of Myron's knowledge of anatomy and skill in modelling than we should ever have gained from the hard, flat treatment of these parts in the other copies. The Lancelotti example is said to show similar qualities, but they certainly do not appear in the published photographs. The left arm, too, with its well developed muscles, brought out by the pressure of the wrist against the knee, and the left hand with its straining tendons furnish further evidence that we are dealing with the work of a painstaking and skilful copyist. Finally, the small tree-stump, large enough to support the figure but so placed that it is hardly noticeable, suggests a sculptor who did his best to retain the effect of the original bronze.

If the Castel Porziano figure had been found a hundred years ago, it would have been turned over to a marble worker and completely "restored." In accordance with the best modern practice, the authorities of the Museo delle Terme left the figure untouched except for the simple block of marble which was necessary for support. But they accomplished everything that could have been gained by restoration by making, under the direction of Professor Rizzo, a new reconstruction of the Discobolus, using the evidence that the new copy affords



DISCOBOLUS IN UFFIZI GALLERY, FLORENCE

(page 264). Missing parts were supplied from the best available sources; the head, from the Lancelotti figure; the right arm, from the example in the Casa Buonarroti; the feet, from the British Museum copy. In the Museo delle Terme the reconstruction is set up beside the figure from Castel Porziano, so that the visitor may study and compare them at his leisure. If one were not an archaeologist, one would be tempted to call the new reconstruction the "last word" on the Discobolus. But in archaeology there are no "last words." Tomorrow the spade of the excavator may bring to light new evidence which will make it necessary again to examine the question in all its details. Even an original like the Hermes of Praxiteles is not without its problems. Yet in a sense it is not improper to call the new reconstruction the last word. It surely brings us nearer



DISCOBOLUS. BRONZED CAST
FROM VATICAN STATUE. HEAD FROM LANCELOTTI STATUE

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to the original statue than anything that we have had before.

What, then, can we learn from the Castel Porziano copy and Professor Rizzo's reconstruction in regard to Myron himself? Not much, perhaps, that is absolutely new. The copies that were known before, combined with the statements of ancient writers, were enough to show the striking characteristics of the sculptor: his fondness for difficult and contorted poses, unusual in works of the fifth century, combined with a certain Greek restraint, so that he chose for his figures a pose that was not absolutely momentary, but could be held,—a moment of "arrested motion"; greater realism than was displayed by his predecessors and most of his contemporaries, so that his Ladas and the famous cow could be praised for their realistic qualities, and, at the same time, something of the idealism of the fifth century, so that the Discobolus is not a portrait of an individual, but a generalized conception of the ideal athlete; and a certain lingering archaism in the treatment of the hair, such as is noted in the ancient criticism recorded by Pliny. All these qualities of Myron's style the new statue merely serves to confirm; and since it is headless, it gives us no new ideas as to the type of head preferred by Myron, the point on which so many conjectural identifications of Myronian works turn.

In certain minor details, however, the new statue does modify our conception

of Myron. It suggests, for one thing, somewhat greater moderation in this sculptor of contorted figures than it has been customary to attribute to him. The pose of the figure from Castel Porziano is firmer, the "ponderation" of the statue better than that of the other copies. The right arm is not raised quite so high,—the bit that is preserved is sufficient to show this,—with the result that greater reserve force is suggested, and Myron (in this case, at least) seems nearer to the Greek ideal of "Moderation in all things," less far removed in spirit from Phidias and Polyclitus than we have been accustomed to think him. Again, the rendering of the muscles, as has been noted before, shows little of that hardness which appears in other copies of the Discobolus and which has often been explained as due to lingering archaism. The forms in the Castel Porziano statue show more analogy to those of the Doryphorus and the Diadumenus than to those of the Tyrannicides. There is the same tendency to model in large masses with well-defined bounding lines that appears in the athletic figures of Polyclitus and other masters of the Great Age. With this copy before us, we see more easily why Myron, in spite of his earlier date, is constantly associated in ancient tradition with the greatest of the Greek sculptors, Phidias, Polyclitus, Scopas, Praxiteles, and Lysippus.

Harvard University



JADE FIGURINE FROM MEXICO
IN UNITED STATES NATIONAL MUSEUM

THE OLDEST DATED AMERICAN MONUMENT

A NEPHRITE FIGURINE FROM MEXICO

W. H. HOLMES

THIS little bird-man with its pointed crown, stubby conical body, and wealth of glyphic inscriptions, has come to be regarded as the most interesting and precious of the minor relics of antiquity that America has produced. It was found in 1903 by a peon who was plowing in the district of San Andrés, Tuxtla, about 140 miles southeast of Vera Cruz, Mexico, and after passing through a number of hands, finally found a resting place in the United States National Museum. It is composed of very hard grayish-green stone, a variety of nephrite or jade, and is about $6\frac{1}{2}$ inches in height and $3\frac{3}{4}$ inches in diameter at the base. Its general outline gives the impression of a priest in long cape or cassock. The upper part presents a human head with somewhat pointed bald crown and well-defined though not elaborately carved features. The lower part of the face is covered with a mask-like device, in appearance resembling the bill of a duck or other water-bird, carved in relief and extending down over the chest like a beard. The cheeks are overlaid by a conventional design in relief which lends a genial expression to the face, and discoidal ornaments are affixed to the ears. The idea of a cassock or other loose garment is destroyed when the figure is examined closely, for the bird-form is further emphasized by wings covering the sides of the figure, the lower margins of which are carved to represent feathers. Beneath the wings the bird's legs and feet appear engraved in outline.

The deities of the ancients took their

forms very largely from the beast world, but often were regarded as having human attributes and were so represented in the multitude of sculptures and paintings left by the ancient people. This little idol represents a somewhat novel conception, a bird-man deity. It was more usual to associate the bird with the serpent in deity making—one the fitting representative of the powers and potencies of the sky, the other of the world beneath—the human element being sometimes expressed by the visage of the man peering from the mouth of the serpent.

The figurine in its conception and execution is well within the range of ancient Mexican and Mayan achievement, and presents no features markedly suggestive of foreign influence. The general shape was evidently laboriously worked out from a block of irregular conical outline by pecking and rubbing with stone implements. The unevenness of the surface, especially on the front and back, was never fully removed, although the stone is well polished. The under-surface is unfinished and shows the striæ which usually result from dividing stone with primitive saws. Examination of the broad, shallow outlines of the features of the man-bird shows that the polishing was done after these were worked out; all the glyphs, however, were engraved after the shaping of the various features of the image was completed and the surface polished. The engraving of the glyphs on the hard polished surface was by no means an easy task, and some of the narrow lines



SIDES AND BACK OF THE FIGURINE, SHOWING WEALTH OF GLYPHIC INSCRIPTIONS

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have never received a full share of the smoothing and finishing touches. Nothing definite can be said respecting the tools and devices employed in its manufacture, but it is manifest that trained and skilful hands were employed in the work.

The specimen derives special value from its chronological significance, although its value as an index of culture status is not to be overlooked. The problems of chronology are among the most important that present themselves for solution to the historian of man in America. The historic period, the period of written history as commonly conceived, begins with the Columbian discovery, although as far back as the year 1000 there occurs an isolated page of written history, the story of the Norsemen, which, however, is not fraught with particular interest to students of the aborigines. The long period antedating the arrival of Columbus is illuminated by traditions which carry our knowledge of native affairs back a little way into the shadows. The fossil remains of man and the crumbling remains of his handiwork, although non-purposeful as records, are even more illuminating, and their study by the palæontologist and the archaeologist is little by little solving the riddle of the prehistoric American.

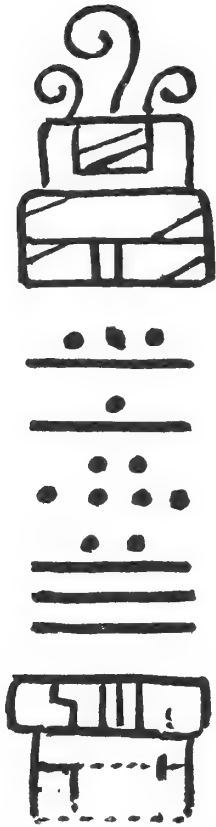
The written history of America is not confined, however, exclusively to the Old World system of writing, for it is gradually dawning on our minds that the early Americans were a literary people and were perfecting a method of giving permanent form to their interesting history, philosophy, and poetry. Our students are making haste to interpret the many inscriptions which are found sculptured on monuments and embodied in the books that have been preserved to our time. It is found that

these writings are not merely pictographic and thus intelligible to students of a strange race only so far as the pictures tell the story, but are phonetic in part, and students are encouraged to believe that an elementary alphabet may yet be found.

There is another phase of these records which offers no little promise to the patient delver into the hidden places of history. The old texts are found to be largely calendric, and the glyphic symbols for days, months, and cycles are well determined and the dates of sculptured monuments and architectural remains are being read. The skeleton of aboriginal history is thus carried back thousands of years. The exceptional interest centering in this little image is due to the fact that, as read by Mr. Morley, its inscriptions embody the earliest date yet determined in America, a date which corresponds to 100 years before the birth of Christ in our system of chronology. Next to this in antiquity is a small tablet or slab of jade, known as the Leyden stone, the date of which is 160 years later.

According to inscriptions carved on monuments in Guatemala and Honduras, the ancient cities of the southern Maya area had their greatest development between 200 and 500 years after Christ, while the more northerly centers yield dates coming down to within a few hundred years of the landing of Columbus. These gratifying forward steps in this fascinating field of research are being followed up vigorously by Mr. Morley, who, under the liberal patronage of the Carnegie Institution of Washington, is now pursuing his studies in regions in which only those who are prepared to endure hardships and encounter dangers should venture.

The Tuxtla statuette is the work of an advanced people once occupying the



THE MAYAN DATE CORRESPONDING TO
100 B. C. ON THE FRONT OF THE
TUXTLA FIGURINE

eastern shores of Mexico. It is therefore surmised, since its glyphs belong to the Mayan system rather than to the Aztec, that in earlier centuries the Mayan dominion extended over the territory now the State of Vera Cruz, and, further, that possibly the Huastecan tribe now occupying parts of the region is a remnant of the Maya race.

The date, as it appears on the front of the statuette, is shown in the accompanying figure. According to Morley this

consists of an introductory glyph at the top, and a series of counters which, interpreted according to the system that has been perfected by long and painstaking researches by a score of students, give the date already mentioned. The several lines of glyphs on the sides and back of the image can not as yet be read, but they doubtless relate to events of the period recorded on the front of the figure.

A chief point of interest in this work is that it establishes the important fact that twenty centuries ago the native peoples of the Vera Cruz region had risen to the stage of culture advancement which is characterized by the invention of writing, the particular step that best marks the transition from barbarism to civilization—a very high stage indeed for a people still within the confines of the stone age. It may be added that the state of culture indicated by this specimen could not have been reached in a brief period, assuming a reasonable rate of development from the most primitive known stage of advancement in America. The time intervening between the stage of simple hunter-fisher culture to the invention of an alphabet may better be reckoned in thousands than in hundreds of years. The exact chronological value of the image can never be known, but the record it bears gives countenance to the view that America has been occupied by the race far back toward the retreat of the glacial ice from the northern border of the United States five thousand or more years ago.

U. S. National Museum

SEVEN WONDERS OF THE ANCIENT WORLD

III—THE THIRD WONDER

THE STATUE OF THE OLYMPIAN ZEUS

EDGAR J. BANKS

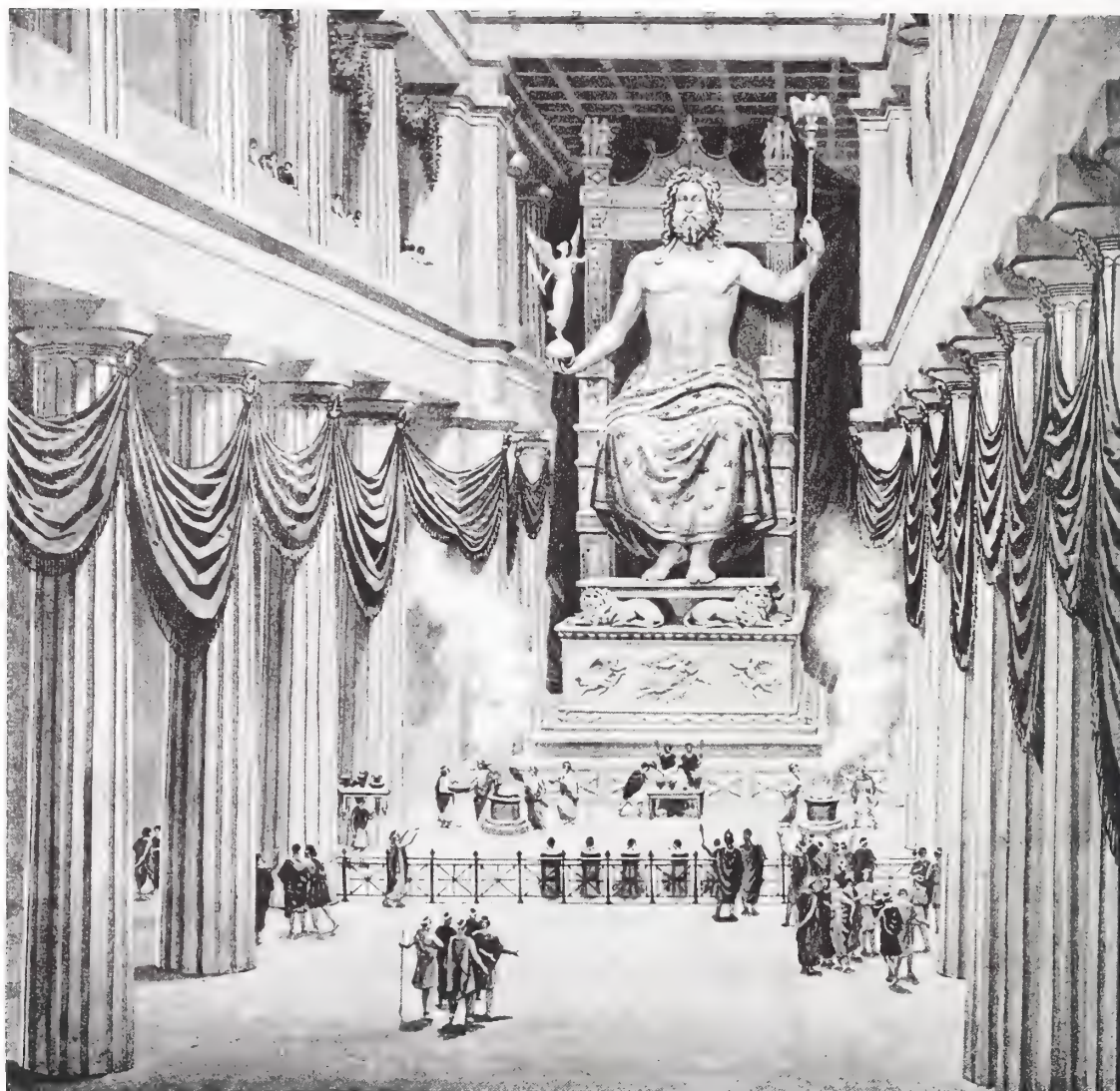
NOT far from the year 500 B. C., in the Greek city of Athens, lived Charmides and his wife. To this pair of ancient Greeks was born a son to whom the name of Phidias was given. Not another word does history tell us of the father and the mother of the greatest sculptor the world has ever known. Of the early years of Phidias' life, history is almost equally silent. However, it is fairly certain that early he was placed in charge of the most renowned artists of all Greece. Hegias of Athens, Ageladas of Argos, and the painter Polygnotus are the teachers who are supposed to have done the most to shape his career.

At Athens in the year 444 B. C. began the reign of the great Pericles. Phidias was then fully fifty years of age, and he had acquired a name sufficient to admit him to the circle of distinguished authors and artists and statesmen who frequented the salon of Aspasia, the brilliant wife of Pericles. To adorn Athens with artistic buildings and statues was one of the ambitions of Pericles and Aspasia, and it was Phidias whom they selected to carry out their plans. In full charge of beautifying the city, and with the wealth of the Athenian state at his disposal, Phidias gave to Greece much of the glory for which it has ever been famed. He devoted his greatest efforts to the statue of Athena, which he made for the Parthenon. There are numerous crude copies of the Athena, or at least her head, not only in statues and statuettes, but on all sorts of art

objects such as terra-cottas, gems, coins, vases, etc. The goddess stood wearing an elaborate helmet and holding a victory in the right hand, with a large circular shield resting on the ground at her left. The core of the statue was of wood overlaid with thin plates of ivory and of gold. Copies of the shield, which was richly engraved with a battle scene, were made in ancient times. One found upon the Acropolis shows the wonderfully fine detail of the work.

With the downfall of Pericles, Phidias, his favorite, was destined to suffer with him. The success of Phidias had brought him rivals, and they plotted to rob him of his fame. The government had provided for the statue of Athena a large quantity of gold of which the present value would amount to about \$750,000. The enemies of Phidias accused him of secreting a part of it for himself, and it seemed that there was no way for him to prove his innocence, but to the amazement of his enemies, Phidias removed the plates and had them weighed. None of the gold was missing, and the charge against him was dismissed.

But the enemies of Phidias were not discouraged. Among the figures in the battle scene engraved upon the shield by the side of the statue of Athena were two which attracted their attention. One was of a man raising a battle-axe, concealing half of his face with his arm. It was a likeness of Pericles. The other was the form of an old baldheaded man raising a large stone in the act of hurling



GOLD AND IVORY IMAGE BY PHIDIAS
IN THE TEMPLE OF ZEUS AT OLYMPIA. RECONSTRUCTION

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it at the enemy. It was a portrait of Phidias. Realism in the religious art of ancient Greece was contrary to custom, and the enemies of Phidias, pretending to be shocked by the appearance of the portraits in so sacred a place, were not slow in accusing him of sacrilege, an act worthy of the greatest punishment. Phidias was arrested and condemned. One tradition says that he was thrown into prison, where he died. Another, perhaps more trustworthy, says that that he was banished from Athens.

In the western part of the Peloponnesus, in the old Kingdom of Elis, is a beautiful narrow valley through which the River Alpheus flows. It was called by the Ancients "The Fairest Spot in Greece." Between the river and the hill sacred to Cronus, the father of Zeus, was the Greek center of worship even in prehistoric times. There later the precinct of Olympia stood, and about the year 460 B. C. the great temple of Zeus was built in the very center of the precinct. It stood upon a substructure three steps high, beneath which was a deep foundation. Thirty-six tall granite columns surrounded it, and the three parts of its interior were separated by similar columns.

It was just as the great temple of Zeus was nearing completion that Phidias fled from Athens, and, accompanied by his cousin Panæus, the painter, and by some of his pupils, he appeared at Olympia. Though a refugee, he was given a hearty welcome. The holy of holies in the temple was still waiting for a statue of the deity to adorn it, for though sculptors had been found to decorate the temple itself, none had yet been chosen to make an image worthy of the great Zeus. All the world knew of the skill and the fame of Phidias, and at once he was commissioned by the Elians to make the statue. Phidias ac-

cepted the commission. Perhaps it was because of his persecution at Athens that he determined that the Olympian statue should surpass in every respect the Athena of the Parthenon. Near the holy grove he built a workshop, and in its center he erected an altar to the twelve great gods whom he invoked each morning before he began the work of the day. Gold, silver, ivory, precious stones and bronze were supplied him in abundance. Carefully he constructed the wooden frame of the statue, strengthened it with iron from decay. With thin sheets of ivory, made pliable by fire, and carefully joined together, he overlaid the wood to represent the flesh. The eyes were the choicest of gems. The mantle of gold, draped over the left shoulder and arm, and all studded with enameled flowers and small figures, fell in graceful folds about the legs. On the head was a laurel wreath of gold enameled green, and the feet were shod with golden sandals. Every part of the huge throne upon which the statue was seated was decorated with the greatest care. Its arms were supported with sphinxes, each holding a youth in its arms. The background of its front was painted blue; even the back was adorned with the Three Graces, and on the other side were mystic scenes representing the struggles of Hercules, the combats of Theseus with the Amazons, and the family of Niobe. The footstool rested on lions, and it too was engraved with the combats of Theseus. On each side of the feet were four small figures of which one was a man winding a fillet about his head.

At last, after eight long years of labor, the statue was completed. The platform upon which it stood in the holy of holies measured nearly twenty feet in width and thirty in length, and it too was



EXCAVATED SITE
OF THE SACRED PRECINCT OF ZEUS AT OLYMPIA, GREECE

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covered with metal plates richly engraved with mythological scenes. We do not know just how high the statue was, but the ancient authors say that its head reached to the roof forty feet above the foundation. Before it was suspended a painted curtain to secrete it from the eyes of those who entered the first two chambers of the temple.

When the work of Phidias was completed, it remained only for the great Zeus to give some sign of approval of the statue made to represent him. A tradition says that in a prayer Phidias asked if his work was acceptable, and immediately in reply a bolt of lightning flashed down. Thus Zeus spoke, and for centuries a bronze vase stood to mark the place where the lightning had struck. Nor were the people of Olympia, or the throngs of visitors who came to witness the games, less pleased. The fame of Phidias spread. Worshippers came from far and near to see the wonderful statue, and it was considered a calamity to die without having seen it, for so lifelike did it seem that the common people thought it to be a real living god.

Fortunately we can follow the history of the statue for nearly a thousand years until the time when Zeus had become a myth of the Ancients. Sixty years after it was completed cracks appeared in its ivory plates, and Damophon of Messene was employed to repair them. Somewhat later, in some mysterious manner, two of its great gold locks of hair were stolen. In Cæsar's time it was struck by lightning, but no serious damage seems to have resulted. The Emperor Caligula conceived the idea of transporting it to Rome, and of perpetuating his glory by substituting his own face for that of the god. The story says that when the workmen laid their hands upon the statue to remove it, a great peal

of laughter burst from the lips of Zeus, and they fled in terror; that the ship which was waiting in the nearest harbor to carry it away was struck by lightning and was burned. In 393 A. D. the Olympic games ceased and the city rapidly declined. In 408, during the reign of Theodosius II, the temple was burned; possibly the statue was burned with it, or, if it survived, it was broken up and carried away. Another story says that in the year 390 Theodosius I took it to Constantinople, where it perished in the fire of the year 616. The same story, however, is related of the Athena of the Parthenon, and in later ages the two statues were frequently confused.

Though the temple had been burned by the plundering Goths, its walls continued to stand, and they were converted into a Christian fortress, but a century later an earthquake cast them down. Gradually the waters of the river overflowed the ruins, burying them in the silt from the neighboring hills. In time the city was forgotten, and so it remained during the long centuries of the dark middle ages.

In 1875 the Germans began the excavation of Olympia, which they continued till March, 1881. The old precinct was buried to the depth of sixteen feet. Beneath the silt, near the base of the sacred hill, was the stadium where the games were held. Near by was the foundation of the temple of Hera; among the ruins of the houses was the home of Nero when he was a contestant in the games. In a great confusing mass in the very center of the precinct lay the fallen columns and the sculptures of the temple of Zeus. The temple foundation was uncovered; the holy of holies where the statue stood was cleared, and one might clearly see where it had been.

Alpine, N. J.



A KNEELING ANGEL
BY BERNARDINO LUINI, OF THE MILAN SCHOOL

LESSER KNOWN MASTERPIECES OF ITALIAN PAINTING

VII—A KNEELING ANGEL BY BERNARDINO LUINI

DAN FELLOWS PLATT

COMPENSATION is due Luini for the too pleasing example of his work that formed the subject of a previous article. At times the master was capable of producing something that, in large measure, entitled him to the flattering appreciation bestowed by John Ruskin. Such a work, certainly the best known of all his creations, finds itself to-day in the Brera Gallery in Milan. We see Saint Catherine of Alexandria, after her martyrdom, borne to the tomb by three reverent angels, who hold her extended body lightly in the air over an open sarcophagus bearing the cryptic symbols "C. V. S. X." "Caterina Virgo Sponsa Xristi."

Until the nineteenth century this fresco formed part of the decoration of the Villa of La Pelucca, situated near Milan on the road to Monza. During the last century, these frescoes were taken from the wall, one after the other, and transferred, some to canvas, some to wood. In this condition they became somewhat scattered, the bulk of them going, however, to the Brera and to the Royal Palace, in Milan. Recently, King Victor presented the Brera with those in the Palace. An attempt was then made to reproduce the arrangement as Luini had conceived it. A visit to La Pelucca astonished the officials, as it had been their belief that the frescoes had been cut from the wall and then transferred to wood or canvas. As a matter of fact, they had simply been drawn from the wall by the application

of a glued matrix, built up of thin sheets of paper, gradually growing thicker, until a solid mass was formed, to which the fresco, wrong side out, clung. The process was then reversed, with the application to a new backing, and the matrix removed by wetting the soluble glue with which it had been built. The result of the operation was that the underpainting, a sort of preparation in brown water-color, with the broad outline of the frescoes, was left on the wall.

Most prominent is the design of the noble fresco of Saint Catherine, of which we have been speaking, which stands over the door of the former chapel, subsequently debased into a kitchen. But one is interested to find, not three angels, as in the Brera picture, but five. Of these extra two, one is in the Brera and the other, the subject of our illustration, is in private possession in America. These angels, bearing funeral torches, were kneeling, at either end of the picture, facing in adoration, toward the body of the dead saint. The color is lovely, the tones being very delicate. The robe is green, the golden hair is bound by a still more golden diadem, while the wings are mauve and rose. Morelli, greatest of Italian critics, would surely never have said of our picture, as he wittingly said of another, when looking at a picture attributed by the hopeful owner to Bernardino of Luino (Luini), "Lui—no!"—"He, no!"



STRIKING ILLUSTRATION OF THE INVENTIVE GENIUS
OF THE GUATEMALAN FAKE MAKER



EARTHENWARE TABLETS IMITATING THE WORK OF THE ANCIENTS

EXAMPLES OF SPURIOUS ANTIQUITIES

I—GUATEMALAN POTTERY

W. H. HOLMES

IT is well that museum curators and collectors of antiquities generally should have their attention called frequently and emphatically to the fact that nearly all classes of minor antiquities and objects of art which have any considerable artistic value or scientific interest are liable to be copied or imitated and placed on sale as bona-fide productions of past times. The tourist, if he could be reached, should also be warned of the dangers that beset him, since he is usually an easy victim of these fraudulent practices. Generally he has little knowledge of the characteristics of the genuine works, and less of the prevalence of imitations and spurious productions. As bric-a-brac the copies of real antiquities, and even the curious inventions which pass as such, have considerable artistic interest and serve

the purpose of mental embellishment in the home. Not infrequently, however, these curios, regarded by the owners as of particular interest and value, are presented, possibly along with genuine and valuable articles, to museums, and in this way they acquire for a time at least the status of genuine works and occasionally creep into scientific literature as such. The scope of this "fake" industry is ever widening, and no country in which valuable originals are found escapes the fraudulent practices. In America the latest and most virulent example of this industry is reported from Guatemala. A score of collectors, among whom are some who should know better, have specimens in their possession.

Many of the spurious objects are skillfully made and in cases imitate closely

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the genuine work of the ancients, but more are mere inventions in which the imagination of the artist has been given full play, yet the departure from original types is so marked as to render detection by those having intimate knowledge of the native art quite easy. Some of the Guatemalan specimens, modeled in brownish clay, are in the form of tiles or tablets of rectangular and varied outline (page 287), on one face of which are executed in low relief, figures, devices, and imitation hieroglyphs well calculated to deceive the inexperienced. The more ambitious pieces, especially the vases embodying figures of men and imaginary creatures, are loaded with strange ornaments invented or borrowed from many incongruous sources, thus betraying the fraud to the initiated. A striking example of these spurious works, said to have been produced in the studio of an enterprising sculptor in Guatemala City, is illustrated on page 286. Although much skill is shown in the modeling of this figure, the workman has failed to catch the spirit of the ancient work. It violates in many ways the canons of good taste according to our interpretation of Maya standards. The prehistoric sculptor would not have been guilty of the weak and inartistic featherwork of the headdress, the stupid mask held in the right hand

of the figure or the highly elaborated ceremonial baton supported on the left arm. There are numerous other features at variance with native ideals, and the strongly modeled visage of the personage represented is of a type unknown in Maya art.

It is understood that Guatemala has at last become aware of the great value, as a national asset, of its many antiquities, and has passed stringent laws forbidding their exportation. This is a step in the right direction, and curiously enough it has one feature at least for which the outside world may well be thankful. The modern imitations are so cleverly executed that the customs officers at the ports of the country, lacking expert knowledge of antiquities, are not able to distinguish the genuine from the spurious, and both good and bad, when found in possession of the departing tourist, are held as precious heirlooms. The collection of national antiquities is thus growing at a rapid rate, while the unhappy collectors are mourning the loss of their precious gems. Since, as thus indicated, the frauds cannot leave the country, the enforcement of the law tends to abolish the trade in false antiquities, which is another point in its favor.

U. S. National Museum



ACADEMIC EDUCATION

ZOLNAY'S CENTRAL HIGH SCHOOL FRIEZE (WASHINGTON)

"ROWAN DOUGLAS"

AN impressive illustration of the possibilities of simple, appropriate sculpture on the exterior of an educational building is afforded by the frieze, executed by George Julian Zolnay on the front of the new Central High School in Washington, of which Mr. William B. Ittner, of St. Louis, is the architect. It is said to be one of the finest and most perfectly equipped high school buildings in the United States. We present a brief sketch of this decorative frieze prepared by Mrs. Zolnay ("Rowan Douglas"): [*The Editors.*]

This frieze is not only a needed innovation in public school decoration, but strikes a new educational note by placing art where it will be unconsciously absorbed by these future men and women, along with a knowledge of human nature and other valuable public school studies not listed in the cur-

riculum. It is this kind of knowledge which makes the most profound impression and remains with us after signs and co-signs, theorems and tangents have faded into misty confusion.

The sculptor realizing the educational importance of this work, has made his lesson in stone so clear that the humblest mind can comprehend it, which, according to his spoken word, is the difference between real art and the product of mere technical skill.

These panels are eloquently symbolic of the activities going on within the school and will undoubtedly exert a profound influence upon the boys and girls who daily pass in and out of the building. It is a decoration of this kind which, more than anything else, impresses the children with the dignity of their work, elevating and glorifying those prosaic but necessary endeavors



BUSINESS TRAINING

ART AND ARCHAEOLOGY

of life, which, when efficiently performed, lighten the burden of civilization and add to the happiness of the community.

The entire frieze is more than eight feet high and fifty feet long, extending across the central projection of the building as a frontispiece, illustrating the studies of the three departments of the school: academic, business and manual training.

The first panel represents business training, a seemingly impossible subject for artistic purposes—the word itself being the very antithesis of art—but in the hands of the master miracles are wrought and we find figures symbolizing the practical vocation of shipping, accounting, geography, commerce and barter handled in a manner to stir the imagination and quicken the emotions. A world of unremembered links and relations of the practical affairs of people and nations are opened up before us and viewed through a fascinating glamour.

The central panel, devoted to academic training, is by its very nature quiet and dignified in composition as contrasted with the greater movement displayed in the two side panels. It is interesting to note how the first figure of this panel, representing chemistry, and the last, representing biology, have been made to relieve the severity of classic outline required by the figures representing mathematics, art, music, history and philosophy which are made fitting symbols of the nobility of these endeavors.

The manual training panel, the last of the group, probably makes the strongest appeal to the youthful imagination. It is here the child delights to linger over the homely, familiar tasks which are a part of every household. Here the Cinderellas of the kitchen and the sewing-rooms shake the ashes from

their feet and take their places among the immortals; here manual labor, too long the step-child of the vocations, becomes the respected master whom they strive efficiently to serve. No doubt, one of the longest strides forward in modern civilization was the inauguration of the manual training department in the public schools, and now comes a re-incarnation of the spirit that produced the Renaissance in an artist who would honor this department before men.

A novel feature in this work is the revival of the ancient custom of perpetuating in stone the faces of the men directly responsible for the erection of the building. Thus do we find in these panels the portraits of Wm. B. Ittner, the designer of the building, Snowden Ashford, the municipal architect, Emory M. Wilson, Principal of the School, and others.

Another innovation in the work was the employment of photography as a technical auxiliary: Instead of reproducing the models in the old way with dividers, the entire fifty feet of figures were photographed in sections, full size and then transferred in outline to the stone with mathematical accuracy.

Considering the great difficulties of working with heavy dividers on a narrow plank suspended some seventy feet in the air—for technical reasons all the culling had to be done on the building—the advantages of this ingenious procedure must be evident. It might be proper to state that in reproducing a plaster model in stone by the aid of dividers, it is necessary to control each one of the thousands of points of the model simultaneously from three different directions, which means that three men, each handling a large, heavy divider would have had to balance themselves in midair with the narrow space

ART AND ARCHAEOLOGY



MANUAL AND HOUSEHOLD ARTS

of a few feet, all of which was eliminated by Mr. Zolnay's new method of technical procedure.

Other works of architectural character by Zolnay are his large Tympanum at the University of Virginia and his colossal granite group on the United States Custom House at San Francisco. Of recent date is his imposing confederate monument in St. Louis and that of its founder, Pierre Laclede, erected in front of that western metropolis's city hall.

Another important work produced since his establishment in the National capital three years ago is his industrial monument for New Bedford, Massachusetts, in which he wrought out of the living granite types of bygone days with all the pathos and heroism of that sturdy New England race; a work which has earned for itself the proud title, an Epic in stone, bestowed upon it by the people and the press of New Bedford.

Zolnay's two best-known works are probably his Winnie Davis Memorial in Hollywood Cemetery, at Richmond, Virginia, and his bust of Edgar Allan Poe, at the University of Virginia; the former an embodiment of grace and spirituality, the latter a most dramatic creation of a psychologist, which Zolnay is in the highest degree, and to which must be attributed the remarkable vitality of his long list of portraits. For it is the psychologist alone who may ever hope to penetrate beyond the surface and conjure the soul of the sitter, which is the quality that makes a portrait a work of art in the highest sense of the word.

To Zolnay the creed of the craft is to labor mightily and faithfully serve a mistress who is at once exacting, erratic and in a constant state of evolution, for he regards Art as, not merely a repetition of the past, but a living issue of life whose interpretation is the mirror of our civilization.

FIFTH ANNUAL MEETING OF THE COLLEGE ART ASSOCIATION OF AMERICA

JOHN PICKARD

BY far the largest, most enthusiastic and best meeting of the Association assembled at the University of Pennsylvania on April 20-22, 1916. Headquarters were at the Normandie and some of the most interesting papers were presented as "Round Table" discussions after lunch and dinner in the private dining-room of the hotel. Here the first session was held Thursday evening, April 20. The topic was: "What Kinds of Art Courses are Suitable for the College A. B. Curriculum." Professor A. W. Dow of Columbia clearly stated the educational advantage of, and plead for, the proper recognition of technical art work. Dr. H. H. Powers, President of the Bureau of University Travel, eloquently discussed the value of historical and critical study of the great epochs and the great masters of art. Dr. John Shapley of Brown University described a very original and attractive introductory art course for college work.

On Friday morning, after gracious words of welcome had been spoken by Provost Edgar F. Smith of the University of Pennsylvania and President John F. Lewis of the Pennsylvania Academy of Fine Arts, Dr. John Pickard delivered the President's Address. After emphasizing the great work which lies before the Association, he called attention to the variety of artistic interests represented in the membership. This variety he declared is a source of power if all will unite in recognizing and encouraging good work in every form of college art teaching. He then proceeded

to discuss: "The Doubting Thomas by Andrea del Verrochio." He gave a careful critical analysis of the group and showed a probable connection between this work and the so-called group of Menelaus in the Museo delle Terme in Rome.

The next paper by Professor Arthur Wesley Dow of Columbia, "Modern Tendencies in Art," was a strong plea for adequate recognition of that which is original, vital and true in the work of the best representatives of the most recent forms of art. The speaker called attention to the fact that in all ages it is the radical rather than the conservative who has spelled progress for art. Concluding, he said: "Eliminating the copyists, the exploiters of foreign galleries, and the fakers, there is (among these modernists) a body of serious artists willing to suffer and starve for the cause who are giving new aims to art production and art education. There are also leaders who are trying to give the unspoiled mind and the free spirit a chance for expression."

In the report of the Committee on Investigation of Art Education in American Colleges and Universities, Professor Holmes Smith of Washington University presented in admirably tabulated form the results of investigations on the amount of art work actually being done in our higher institutions of learning. This report was discussed by Professor John S. Ankeney of Missouri and Professor C. F. Kelley of Ohio.

In a "Round Table" discussion after lunch, Professor Arthur P. Pope of

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Harvard presented the report of the Committee on Books for the College Art Library. This committee has made a carefully prepared card catalogue of desirable books, each card containing much valuable information besides the title of the book. It is intended that those contemplating the purchase of art books may borrow this card catalogue for a limited time to assist them in their selection. This report was discussed by Professor C. R. Morey of Princeton and Miss Georgiana G. King of Bryn Mawr.

The afternoon and evening sessions were devoted to the consideration of the important question: "What Instruction in Art Should the College A. B. Course Offer to: 1. The Future Artist; 2. The Future Museum Worker; 3. The Future Writer on Art; 4. The Future Layman?"

Those present and actually engaging in the discussion were: Under 1—Professor Frederick Dielman, College of the City of New York; Miss Cecilia Beaux; Miss Jeannette Scott, Syracuse; Professor A. V. Churchill, Smith; Professor Ellsworth Woodward, Sophie Newcomb. Under 2—Mr. Joseph Breck, Minneapolis Museum of Arts; Dr. Edward Robinson, Metropolitan Museum. Under 3—Miss Leila Mechlin, Secretary American Federation of Arts; Mr. Duncan Phillips, New York. Under 4—Professor Homer E. Keyes, Dartmouth; Miss Eva M. Oakes, Oberlin; Miss Elizabeth H. Denio, Rochester; Dr. H. H. Powers, President Bureau of University Travel; Professor George H. Chase, Harvard.

In a brief résumé like this it is impossible to give any adequate account of this remarkable series of papers.

The session Saturday morning was opened by Professor C. F. Kelley of Ohio with a very clear presentation of

certain "Problems in Art Education in Ohio."

Under the topic: "The College Art Museum and Art Gallery," Professor Frank J. Mather of Princeton explained in a most interesting and convincing manner how it is possible, at a comparatively small expense, for a college to obtain a working museum of originals. Professor William N. Bates of Pennsylvania discussed the use of a museum of casts. Professor David M. Robinson of Johns Hopkins showed how, where, and at what cost admirable reproductions of a great variety of objects of art could be obtained. Professor W. A. Griffith, Kansas, gave his experiences in securing, displaying and using splendid loan exhibits in a college art gallery.

The last paper of the morning was by Dr. G. H. Edgell, Harvard, a very interesting and fully illustrated discussion of "Sienese Art as Represented in the Fogg Art Museum."

The following officers were unanimously elected: President, Dr. John Pickard, Missouri; Vice-President, Professor George H. Chase, Harvard; Secretary-Treasurer, Professor C. F. Kelley, Ohio; Directors, Professor C. R. Morey, Princeton, Professor George B. Zug, Dartmouth.

By the courteous invitation of Mr. John G. Johnson many members of the Association were enabled to visit his remarkable collection of paintings.

A fitting climax to the entire meeting was reached when the Association was received Saturday afternoon by Mr. Joseph E. Widener at Lynnewood Hall in Ogontz. It would be difficult to say which was enjoyed most by the members, the great variety of the collections, the superb quality of every object of art seen, or the gracious hospitality of our host.

CURRENT NOTES AND NEWS

Exhibition of American Institute of Graphic Arts

ALTHOUGH this exhibition at the National Arts Club, Gramercy Park, New York, is more especially of American printing, it offers a rare opportunity to see specimens of writings from the earliest times to the present. There are Babylonian clay tablets with the cuneiform or wedge-shaped writing, one of them a pay-roll and another a grain receipt; there are parchment and papyrus rolls and books; a palm-leaf book containing part of the Buddhist scriptures; books of paper from the fifteenth century on. One learns that on this continent the first printing was done in the city of Mexico in 1539, in Lima in 1584, and in Cambridge, Mass., in 1638. Such exhibitions are becoming more and more frequent, and they are of great interest and value.

A Note on Irish Coinage

HENRY SYMONDS, one of the Council of the Royal Numismatic Society (England), has been doing some work of late on the Irish coinage of Henry VIII and Edward VI, and seems to have proved that Henry VIII struck his Irish coins at the Tower of London and at Bristol Castle, and Edward VI his issue at Dublin Castle.

He has found an interesting item in the account of Wm. Brabazon, Irish treasurer for the army, under date of October, 1536: "Also the said accountant is charged of £1382.11.0, advanced in gain upon the *new coin of the harp*, etc." Here we have the first mention of the colloquial name for the new type of Irish money which had on the reverse a crowned harp. Mr. Symonds has also been able to date three issues by the initials HI, HA, and HK, which are interpreted as the initials of the King, H for Henry, and for three of his consorts, I for Jane Seymour, 1536-1537, A (not for Anne Boleyn), but Anne of Cleves, 1539-1540, and K (not for Katherine of Aragon), but Katherine Howard, 1540-1541.

The Jumel Mansion in New York

ROGER MORRIS built a fine country house in 1763 on the upper end of Manhattan Island, which General Washington, in 1776, and Sir Henry Clinton, in 1777, used as headquarters. In 1800 Stephen Jumel bought the house, and his widow, Mme. Jumel (who preferred that name to her later name of Mrs. Aaron Burr), lived there until her death in 1865.

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Since the Daughters of the American Revolution have bought the mansion and turned it into a historical museum, few intelligent visitors to the metropolis leave without seeing the splendid French and American relics that have been kept there: Napoleon's bed, war chest, clock, chessboard and men, two candlesticks which belonged to Louis XVIII, part of the drawing-room suite of Charles X, chairs of Marie Antoinette, Voltaire's writing table, and relics of American history too numerous to mention. The army chest is the most interesting of the Napoleonic relics. Napoleon gave it to Mme. Jumel after his downfall, and on July 14, 1815, the day before he started for St. Helena, he sent by General Bertrand to her the key to the secret lock of the desk.

Visitors to New York will miss this collection now, since Mme. Jumel's great-grandniece, Mrs. J. Wade Hampton, has put the collection on sale. It is hoped, however, that the city of New York will buy it and restore it to the Jumel mansion.

R. V. D. M.

A Coptic Wall-Painting

A FRESCO which was taken from the wall of a villa near Wadi Sarga, a Coptic site about sixty miles up the Nile from Tel-el-Amarna, and brought to the British Museum, brings to notice again the story of the martyrdom of SS. Cosmas and Damian. During the Christian persecution of the Roman emperor Diocletian in Cilicia, Cosmas, Damian and their three brothers, after being tortured, were placed upon a burning pyre. The various stories agree that many of the heathen who stood near were burned, but that the brothers came through the fiery ordeal unscathed.

This newly discovered wall-painting, which is to be dated in the sixth or seventh century A. D., portrays in an artistic way the classic parallel. The painting may be thought of as a triptych for the purpose of description. Cosmas and Damian fill the two end leaves, or two-thirds of the field. Between them are represented seven smaller figures in two planes. Above, are represented the Three Children in the fiery furnace with a guardian angel (the theme being found in Daniel 3 : 25), and below them, the three younger brothers of SS. Cosmas and Damian.

The five brothers (brothers according to the Coptic, but not according to the Greek martyrologies), closely robed to the ankles, all stand with arms raised in the well-known attitude of *orantes*, all are shown with haloes, and all have their names in Greek letters painted beside their heads. The figures of the Three Children in the fiery furnace wear short open mantles, which show an underdress not unlike that of a Spanish cavalier, while their heads are surmounted by Phrygian caps, those tall caps, the top part of which rolls over to the front like

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an Ionic volute. The angel wears a toga which falls to the ankles. Below these figures is a three-line Coptic inscription.

The group of the Three Children and the angel is in red monochrome, while the other figures are done in brown, purple, and yellow. The former is also drawn with more vigor and skill. Besides, the evidence is clearly marked, which shows that the Group of Three Children was a panel painting set into the wall. Then at some later time, within a century certainly, another artist took the Three Children group as his theme, and painted his own composition around it.

R. V. D. M.

Representation of Death in Greek Art

IN one of the German archaeological periodicals (*Neue Jahrbücher*) there has just appeared a very interesting article entitled "The Representation of Death in Greek Art," written by a well-known German professor in Zürich, Hugo Blümner.

The author has studied the works of Greek sculpture and the vase paintings that represent death, carrying his study through six centuries of Greek history. Of course he recognizes that the pictorial and sculptural sources available are few in comparison with those which have been destroyed, and also that new finds may change the value of his conclusions, which are two. He finds, first, that in the archaic period of Greek art death is shown by the positions given to body, arms, legs and head. A little later the expression of the face is also added, shown by the treatment of the eyes, the opening of the mouth, and the wrinkling of the brow. The highest period of Greek art, the fifth and fourth centuries, avoids as far as possible the representation of death, and when it does portray it, softens it as much as possible. Finally, in the Hellenistic period, every possible effort is made to give a realistic representation of pain and frightfulness. The Laocoön is the best-known characteristic example of this period.

The second, and more interesting, conclusion is that all the representations of death in Greek art are those of a heroic type, deaths which come from combat with man or beast, and deaths which are attended by terrible pain. Death is personified often as the brother of sleep who leads the dead by the hand to his last rest, but the quiet death, or the death which comes from sickness, is not known to ancient Greek art.

If the representation of heroic types of death, which comes as the result of human struggle, and the avoidance of a portrayal of death, which comes as the result of human frailties, can be assumed from Professor Blümner's study, may we not say perhaps that there is in such representation a conscious didactic element? Certainly the great majority of the pictured or carved struggles between Greek gods or men and giants, centaurs, amazons, barbarians, or wild beasts, in which death ensues, shows the Greek god or man as victor.

R. V. D. M.

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Excavations in the Southwest

THE steadily increasing interest in American Archaeology is shown by the large number of excavations and explorations which are to be conducted in the states of Colorado, Utah, New Mexico and Arizona during the summer of 1916. The most important are as follows:

School of American Archaeology, at Puyé, N. M., under Dr. Edgar L. Hewett; Department of the Interior, in the Mesa Verde National Park, under Dr. J. Walter Fewkes; The Commercial Museum of Philadelphia, at Otowi, N. M., under Dr. and Mrs. Wilson; Andover Academy, at Pecos, N. M., under Dr. Alfred V. Kidder; The George Heye Indian Museum and Bureau of American Ethnology, at Zuni, N. M., under F. W. Hodge; The University of California, in Western New Mexico, under Dr. A. L. Kroeber; the American Museum of Natural History, in New Mexico and Arizona, under Nels C. Nelson, Leslie Spier and Earl Morris.

Joseph E. Widener Buys the Mazarin Tapestry

THE famous Mazarin tapestry, "The Triumph of Christ and of the New Dispensation," formerly in the collection of the late J. Pierpont Morgan, in the Metropolitan Museum of Art, has been purchased by Joseph E. Widener of Philadelphia. The price paid is said to be about \$600,000.

The Mazarin tapestry, so called because it was once owned by the great French statesman, Cardinal Mazarin, is regarded in the world of art as one of the finest of its kind. It was woven in the year 1500. Its foundation is silk and it is rich in thread of silver and gold.

Its contrasts in material and the treatment of ribs and hatchings combine to make it an exquisite picture. The composition is in triptych form, with divisions of Gothic columns, the side wings in turn being divided two-thirds of the way up by Gothic arches. It has a jeweled border.

In the upper half of the middle wing Christ is represented as sitting on the throne. His right hand is raised in benediction and His left is holding open a richly illuminated book of the Gospels. On one side of Him stands the Angel of Mercy bearing a long lily branch, and on the other side is the Angel of Justice with a sword.

Between Christ and the world below there is shown a landscape intended to separate the world beneath from the heaven above. In the world are two groups of figures, one representing the Church and headed by the Angel of Mercy, and the other headed by the Emperor. Both groups are represented as kneeling in adoration of the Saviour. On the capitals of the Gothic columns

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which separate the middle wing from the side wings are two figures, one blind-folded, carrying in its right hand a broken staff and in its left a tablet on which is written the Mosaic law. The other figure, which carries crozier and chalice, typifies the Christian Church of the New Dispensation—*Philadelphia Bulletin*.

Art and Archaeology Week of the Chautauqua (N. Y.) Assembly

THE Chautauqua Assembly will devote one full week of its general program this summer to the consideration of the place Art and Archaeology and the Classics have in everyday life. Under the designation of "Art and Archaeology Week," July 10-15, addresses, illustrated lectures, readings, and photoplays will be given bearing on ancient life, literature and art. The motive underlying this symposium is to rally all friends of sound learning who believe that ancient culture and the humanities are essential elements of modern education. Among the features of the program of especial interest to readers of ART AND ARCHAEOLOGY are the following:

James H. Breasted, of the University of Chicago, on "Archaeology and History" and "Glimpses of our Rediscovered Ancestors by Nile and Euphrates."

Francis W. Kelsey, of the University of Michigan, on "Classics in High School and College," "St. Peter and St. Paul in Rome" and "Glimpses of Pompeian Walls."

Mitchell Carroll, Managing Editor of ART AND ARCHAEOLOGY, on "America's Archaeological Heritage" and "Athens, the City of the Violet Crown."

Henry Turner Bailey, Editor of the School Arts Magazine, on "Theseus and the Minotaur."

Rossiter Howard, of the University of South Dakota, on "Our Architectural Inheritance from the Renaissance."

S. H. Clark, of the University of Chicago, will read the "Antigone" of Sophocles, the "Trojan Women" of Euripides, the "Clouds" of Aristophanes and Stephen Phillips' "Ulysses." Photoplays, such as Julius Cæsar, Spartacus, and Quo Vadis, will be presented by the Community Film Company.

It is planned to devote Friday and Saturday preceding Art and Archaeology Week to a Conference on How to Quickened Public Appreciation of Art, Archaeology and the Classics. Further announcements will appear in our June number.

The Sachs Research Fellowship in Fine Arts

HARVARD UNIVERSITY announces that this fellowship, with an income of \$2000, will be available for the year 1916-17. The fellowship is to be awarded to scholars of proved ability, whether students, instructors, or others, for the purpose of enabling them to pursue in any part of the world advanced

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studies in the history, principles, or methods of the fine arts. It is open to any American, man or woman. It is to be awarded (on the basis of evidence submitted by the applicants) by the Corporation, on the recommendation of a committee consisting of the President of Harvard University, the President of Radcliffe College, the Directors of the Fogg Museum, the Chairman of the Division of Fine Arts of Harvard University, and such other members of that Division as these five may select.

Applications, accompanied in each case by evidence of the applicant's qualifications and a proposed plan of work, should be sent to Mr. George W. Robinson, Secretary of the Graduate School of Arts and Sciences, University Hall, Cambridge, Mass., before May 15, 1916. The award will be announced in June, 1916. Under the terms of the Fellowship, the committee in charge has authority to make no recommendation in case no suitable candidate appears.

Valuable Specimens from Egypt for University of Pennsylvania Museum

BECAUSE the Egyptian Government was greatly impressed with the thoroughness of the work of Dr. Clarence S. Fisher, director of the Eckley B. Coxe, Jr., expedition to Europe, the University Museum will receive more than half of a necklace which was the most remarkable find which Dr. Fisher made in his excavations on the site of Denderah, a city of such great antiquity that its origin has been lost. Several Carnelian beads inscribed with the cartouche of Sesostris (about 3500 B. C.) are the first inscribed beads ever found in Egypt, and the discovery, on many grounds, is looked upon as the most important in recent years. Hundreds of other valuable specimens found there are now packed and stored in Cairo, awaiting the end of the war for shipment to the Museum.

Some very notable stelæ from the tombs of men of many ages of the world's history were obtained, as well as about 500 pieces of pottery, many statuettes, necklaces, bronze mirrors and other articles. The stelæ were placed in the interior of the tombs and contained carved illustrations from the life of the dead, with hieroglyphic inscriptions telling of their deeds. The government claimed a number of these, but the Museum has obtained five very fine ones.

Dr. Fisher went to Denderah last November, when the high water of the Nile made further work at Memphis impossible. The work was carried on all winter without any interruption, and Dr. Fisher wrote that there was no evidence there of war and that the natives were glad to get the good wages paid them for digging. He speaks in the highest terms of praise of the attitude of the government and of the people who aided him. When he finished his work at Denderah he gave a grand feast to the Omdeh, or mayor, and to native sheiks who assisted him.—*Old Penn Weekly Review*.

BOOK CRITIQUES

THE ARCHAEOLOGY OF THE HOLY LAND.
By P. S. P. Handcock, M. A. New York,
1916: Macmillan. Pp. 283. \$3.00.

Mr. Handcock, formerly Assistant in the Department of Egyptian and Assyrian Antiquities in the British Museum, is already known favorably as an archaeologist from his excellent works on *Mesopotamian Archaeology* and *Latest Light on Bible Lands*. In the present work he gives us a useful and convenient volume on the antiquities of Palestine. The reports of the excavations of the Palestine Exploration Fund at Lachish, Tell Sandahanna, Tell es-Safi, Tell Zakariyeh, Gezer, and Beth Shemesh; of the German excavations at Megiddo and Jericho; of the Austrian excavations at Taanach; and of the American excavations at Samaria, have been carefully digested and their results classified, so that the archaeological yields of the explorations of the last twenty-five years in Palestine are now for the first time presented in a form accessible to the ordinary reader. After an introduction, in which the main epochs of the archaeological history of Palestine are discussed, the following topics are considered: caves and rock cuttings, architecture, flint, bone, ivory, and stone implements, metallurgy, pottery, terra-cotta, burial customs, worship and places of worship. The treatment is complete and scientific, and may be trusted as an up-to-date presentation of the subject. The book is copiously illustrated with a coloured frontispiece, showing a beautiful painted vase discovered at Beth Shemesh, twenty-five plates, one hundred and nine figures in the text, and two folding plans of the excavations at Jericho. Its use is facilitated by an admirable index.

The only unfavorable criticism that can be offered is in regard to the arrangement of the material. The topical method is followed throughout, as in Vincent's *Canaan d'après l'exploration récente*; that is, all stone objects are treated in the same chapter, whether they be flints of the paleolithic age, or idols of the Assyrian period; all pottery objects are discussed together, whether they be troglodyte bowls of the neolithic age, or figurines of the goddess Ashtart from the Canaanite period. This is a mechanical classification. It may serve the needs of the museum curator, who wishes merely to know where to place objects, but it is unsatisfactory for the historian. What most men want to know is not what sorts of stone or metal objects of all periods are found in Palestine, but what was the civilization of that country in each particular stage of its history. An attempt to meet this need is made by telling under each topic what was the historical development of the individual art, but this does not enable one to gain an adequate conception of the development of Palestinian civilization. It would be far more difficult to write a chronological record, but the need of the historian will never be met until this is accomplished.

It is gratifying to have, however, a volume which, in spite of minor defects, may deservedly become the handbook for students of Palestine who wish to be acquainted with the work that has been done in excavating Biblical sites and the results of research into the topography and antiquities of the Holy Land. In connection with the author's other works above mentioned, the book affords quite an adequate equipment for all general purposes.

LEWIS BAYLES PATON

Hartford Theological Seminary

ART AND ARCHAEOLOGY

IMPRESSIONS OF THE ART AT THE PANAMA-PACIFIC EXPOSITION. *By Christian Brinton.* New York, 1916: John Lane Co. Pp. 203.

One of the most valuable services rendered by international exhibitions is the opportunity they afford for a comprehensive survey of a nation's achievement in various activities. Christian Brinton availed himself of this opportunity at the Panama-Pacific Exposition to study and compare the art exhibits of those countries which were represented by art collections and has gathered the results of his critical observations in a well-illustrated and attractively published volume.

Mr. Brinton's catholic taste and familiarity with modern European art give interest and weight to such adverse criticisms as he makes on the American art exhibits, and their placing, which he finds to be some years behind the standard set by European exhibitions and carried out by several of the foreign countries at San Francisco. He truly remarks that "we are shown what a picture is but not what it is for." We have apparently not yet progressed beyond the vulgar demand for size, numbers and cost in preference to merit and taste in presentation.

In the opening chapter, the author seeks to explain the evolution of modern art from the type which the average layman can understand and possibly enjoy, to those strange forms, known by such names as "impressionism," "cubism," "post impressionism," "futurism," and "Orphism," "Vorticism" and expressionism which have baffled the efforts of most professional painters to comprehend and have aroused only curiosity or merriment in others.

Mr. Brinton's advocacy of extreme modernism and his expressed admira-

tion of certain pictures of ultra-modern type cause one to doubt whether the professional art critic occupies a quite normal relation to art.

The professional tea taster may be an expert on the relative values of various teas, but his relation to tea as a beverage is somewhat different from that of the slightly fatigued individual who finds in his afternoon cup not only enjoyment, but refreshment. It is no reflection on the merits of roast beef as a food that the satiated appetite of the overfed regular diner-out prefers instead some novelty of culinary art.

The author's frequent admiration of works possessing a new point of view suggests that his professionally forced and too-frequent familiarity with all that class of sane good work which satisfies the æsthetic hunger of the picture-loving public, has robbed it for him of all emotion-giving power.

With this qualifying estimate of the value of the critical opinions of nearly all professional art writers, but of those of Mr. Brinton in particular, it is a pleasure to recommend this volume as an attractive memorial of the art exhibits of the Panama-Pacific and the San Diego Expositions. Many a visitor to California last year in reading these impressions of the architecture so beautiful and so unfamiliar to most Americans, of the paintings collected in the great art gallery from many countries and of the sculpture used with such admirable effect throughout the grounds, will gain a fuller comprehension of what he himself saw, and will be able to renew to no small extent the pleasures of his visit. Not the least valuable portion of the volume is the very full bibliography which will be of great assistance to those wishing to study the exposition more fully.

THOMAS C. CORNER

Baltimore

ART AND ARCHAEOLOGY

LEONARDO DA VINCI—THE ARTIST AND THE MAN. By *Osvald Sirén*. Revised with the aid of William Rankin and others. New Haven: Yale University Press; London: Humphrey Milford, Oxford University Press; 1916. 235 pages, 244 illustrations. \$6.00.

Already the literature on Leonardo da Vinci is large, and there have appeared within the last few years several important works dealing with the great Florentine painter, sculptor and scientist. But we can readily welcome the new volume of Osvald Sirén. It is the first comprehensive work on the subject that has appeared in English. Gronau "Leonardo," 1902, reliable as it is, is only a small pocket edition, while McCurdy's "Leonardo da Vinci," 1904, in "The Great Masters Series," is likewise limited in scope. The more critical and exhaustive studies such as Muntz's "Leónard da Vinci," 1899, and Seailles' work with the same title, both in French, are not accessible to the general English-reading public. Dr. Jens Thijs' sumptuous publication, translated in English from the Norwegian, confined to the Florentine period of the master, is addressed primarily to the critical world and hence is by no means a rival to the work of Sirén.

The original Swedish volume of Sirén, like the Norwegian work, is essentially a scientific study. The English version is by no means a mere translation. Fortunately for the public it is an abridgment, as far as text is concerned, while the numerous illustrations remain. These form a very valuable part of the volume; their selection and arrangement is most happy, the author offering many comparisons with the works of other masters. For instance, in treating with the lost original of Leonardo's "Leda," there are no less

than seven illustrations of copies by other painters, while two studies of Leonardo himself are offered, thus giving the reader an idea of what the original must have been like. In dealing with "The Last Supper" Sirén makes numerous comparisons with previous and contemporaneous versions of the theme, many of them illustrated. This historical-comparative treatment is carried throughout the work and assists the reader not only in forming an estimate of Leonardo's genius, but in understanding the art of the time.

Perhaps the most valuable contribution which Sirén makes to the literature on Leonardo is in his chapter on the artist's "Personality, Character, and Views of Life." Inscrutable characters are a never-ending source of interest. We try to fathom the depths of their minds, but always with partial success, and hence we are always eager to speculate anew. Leonardo is pre-eminently the inscrutable character of art-history. Sirén, fortunately, does not endeavor to rob him of this charm, by settling all the difficult problems of his life and art. But he does much to make us understand him better. Obviously, on the scientific phrase of Leonardo's genius, the work does not dwell at any length, but it does not leave this out of consideration. As a painter, sculptor, philosopher and man, Leonardo is made known to us in a new light.

In arrangement the work is excellent. It is regrettable, however, that there is no index, and hence much of its value as a source of reference is lost. The bibliography of the Swedish original is also lacking. The student of Leonardo can, however, use the English version in connection with the Swedish and thus obtain the entire benefit of the author's research.

A. E. BYE

Princeton University

ART AND ARCHAEOLOGY

THE CIVILIZATION OF BABYLONIA AND ASSYRIA, ITS REMAINS, LANGUAGE, HISTORY, RELIGION, COMMERCE, LAW, ART, AND LITERATURE. *By Morris Jastrow, Jr., Ph.D., LL.D.* Philadelphia, 1915: J. B. Lippincott Co.

This magnificent book is designed for the general reader, besides those especially interested in the history of culture. In it is given a comprehensive and complete survey of the whole civilization of the ancient peoples, who dwelt in the Tigro-Euphrates valley. It is written by one of the foremost Semitic scholars of the world, and supersedes all works upon the subject, especially since it embraces the recent discoveries and investigations conducted by Assyriologists, the world over, as well as by the author himself, who has done more in the field of the Assyro-Babylonian religion than any other scholar.

The opening chapter contains a review of the excavations and explorations conducted in the lands of Assyria and Babylonia. This is followed by a history of the decipherment of the cuneiform inscriptions. This subject has frequently been treated by others, but it is here more clearly presented. The general survey of the history of the peoples living in the valley, which the work gives, is necessary for an intelligent appreciation of their civilization.

In the chapter on the gods, the cults, temples, and religion, Professor Jastrow has given an excellent résumé of his monumental work on the subject. The religion in the earliest period, he informs us, was already hybrid in character, embracing Semitic and Sumerian elements, and, doubtless, many others, which at present cannot be recognized. He points out how the priests endeavored to systematize the current religious beliefs, which resulted in building up

theological systems in the various centres. The deities, as in other religions, appear to have been originally personifications of nature, and yet the earliest remains of their religious literature is far removed from animistic conceptions from which it, doubtless, sprung, as that a long period of development must be assumed.

In his chapter on commerce and law, the author furnishes the reader with an excellent discussion of the Code of Hammurabi, an account of the temple administrative archives, and specimens of contracts, and legal decisions; and shows how in these the law was applied.

In the chapter on art the author gives an excellent survey of the architectural and artistic remains that have been brought to light through excavation. Sculpture in the round was practised, but rather low bas-relief was the favorite manner of expression, especially in Assyria, where a friable stone, known as gypseus alabaster, was easily obtained. One of the chief sources of the art of the land is to be found in the seal cylinders, cut out of metal and stone from all parts of the world.

This important work closes with a chapter giving specimens of the literature of the Babylonians and Assyrians, among which are found the creation, deluge and other stories of the peoples. The translation of the story of Ishtar's descent into the lower world, maxims of conduct, prayers, reports and of other texts, furnish the reader with a selection of some of their representative literary remains.

The work is written in the author's characteristic lucid style. It is sumptuously illustrated, and is a beautiful specimen of bookmaking. In every way it is a credit to the distinguished author, and the publisher.

A. T. CLAY

ART AND ARCHAEOLOGY

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He has viewed the classic architecture of the Panama-Pacific Exposition, and has visited the old war-torn Belgian art centers of Ypres, Louvain and Malines. He has read illuminating descriptions of the Seven Wonders of the Ancient World, renewed his acquaintance with many of the masterpieces of ancient Greece and Rome, delved into the curious love of Aboriginal American art and into the beauties of Classic Italy and Japan. The art of the French Empire has been revived for him. Rodin has shown his best sculptures. Dancing, from the days of the Greek chorus to the masterly revival of this art by Pavlowa and Duncan, has been vividly portrayed for him in word and picture.

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THAT THING WHICH I UNDERSTAND
by real art is the expression by man of his
pleasure in labor. I do not believe he can be
happy in his labor without expressing that happiness;
and especially is this so when he is at work at any-
thing in which he specially excels.

-WILLIAM MORRIS

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TEACH HIM ON THESE, AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME
—EMERSON



William Shakespeare (1564-1616). From the statue by Louis François Roubiliac, the French sculptor, presented to the British Museum in 1779 by David Garrick, the English actor.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME III

JUNE, 1916

NUMBER 6

SHAKESPEARE IN SCULPTURE

THE LIBRARY OF CONGRESS EXHIBIT
OF SHAKESPEARIANA

MITCHELL CARROLL

AN ever-increasing number of statue memorials, and a multitude of busts in bronze and silver, not to mention medallions and reliefs, attest the affectionate admiration of the world for its one universal genius and poet, the tercentenary of whose death we commemorate this year.

The life, works and personality of William Shakespeare are now awakening a widespread interest throughout the entire world of culture and dramatic art.

The United States has not been backward in doing him honor. Societies, clubs, dramatic organizations, schools, colleges, and libraries have celebrated, each in its own way, the great event in productions of Shakespeare's plays, pageants, festivals, recitals, speeches, or exhibits of rare treasures gathered from the rich stores accumulated in the passing years.

Notable among the last is the Library of Congress Exhibit of Shakespeariana. This has been viewed with absorbing interest not only by Washingtonians but also by the numberless visitors who flock to the Capital City during the spring months. Here are a number of books and prints selected with great care from the thousands of Shakespeare titles in the national collection.

Among the works of most interest are the famous Sidney Lee facsimile of the first folio edition of 1623, and the originals of the second (1632), third (1662) and fourth (1685) folios of Shakespeare's works. There is also a splendid display of prints and photographs containing in various forms many interesting likenesses of the dramatist.

The whole field of Shakespeare portraiture is of interest to readers of ART AND ARCHAEOLOGY. Here we shall have to content ourselves, however, with



Stratford Bust and Monument—at Stratford-on-Avon. Before the Memorial Window to J. C. Hallowell-Phillips, an eminent Shakespearean student, put in place in 1891



The room in which the poet was born, showing the bronze bust, after the Kasselstadt death mask, by William Page, an American sculptor.

pictures in typo-photogravure of the principal sculptured memorials found in the extensive collection of the Library of Congress.

The great authority on the portraits of Shakespeare is Mr. M. H. Spielmann, whose complete Shakespearian iconography has not yet been issued. He covers the ground concisely, however, with illustrations, in the eleventh edition of the *Encyclopaedia Britannica*, and to him, together with Sir Sidney Lee's *Life of William Shakespeare*, we are indebted for the facts in this brief sketch.

Spielmann says that only two portraits of Shakespeare can be accepted without question as authentic likenesses—the bust (really a half-length statue) with its structural wall monument (page 310) in the choir of Holy Trinity Church in Stratford-on-Avon, and the

copperplate engraved by Martin Droeshout, as frontispiece to the first Folio of Shakespeare's works, published in 1623, but first printed in the previous year.

The Stratford Church bust was the earlier of the two and may, therefore, be regarded as the earliest likeness of Shakespeare of which we have any knowledge.

The monument and bust were unveiled some time within six years after Shakespeare's death in 1616, as the bust is mentioned in the prefatory memorial lines by Leonard Digges, in the first folio. The design was executed by two tombmakers of the period, Garratt Johnson and Nicholas Stone. The bust was probably commissioned by the poet's son-in-law, Dr. John Hall, and must have been seen by, and likely enough had the approval of, Mrs.



William Shakespeare (1564-1616), by the French sculptor, Paul Fournier, erected in Paris in 1888, at the expense of an English admirer.

ART AND ARCHAEOLOGY

Shakespeare, who lived until August, 1623. It is believed to have been modelled from either a life or death mask, and, however inartistic it may be, it must be regarded as a portrait and not an ideal representation. The bust is of soft stone, and was colored according to the custom of the day, color being used to supply effect and detail.

In 1793, Malone, the Shakespearian editor, induced the vicar of Stratford to have the monument painted white, and so it remained until 1861 when the white paint was removed and the original colors were restored by Simon Collins, a well-known picture restorer of London. The broad, long face, bald domed forehead and full cheeks somewhat belie the testimony of a contemporary that Shakespeare was "a handsome, well shap't man," but perhaps we can attribute the faults of the posthumous likeness to the lack of skill of the artisans rather than to any homeliness of features of the poet.

In 1758 Garrick commissioned Louis François Roubiliac, the French sculptor, who settled in London in 1730, to execute the statue of Shakespeare which is now in the British Museum (page 308). We have in this a most impressive portrait statue, representing the dramatist standing in deep meditation, with his left arm resting on a covered desk, and his right forefinger on his cheek.

Resemblances to the head of this statue have led critics to attribute to Roubiliac also the celebrated "D'Avenant Bust" of blackened terra-cotta in the possession of the Garrick Club. This fine work of art was discovered in 1848 bricked up in the old Duke's Theatre in Portugal Row, Lincoln's Inn Fields, which one hundred and eighty years before was D'Avenant's Theatre, but had since passed through many vicissitudes. The bust was modelled for Giffard, when



William Shakespeare (1564-1616), the bronze statue by Frederick MacMonnies, the American sculptor, now in the gallery of the reading room of the Library of Congress.

in charge of this theatre, by Roubiliac while engaged on Garrick's commission. The conception is very artistic, and the features are singularly attractive and intellectual.

Sir Joshua Reynolds is traditionally



Shakespeare. Engraved by E. Stodart from the statue by J. Q. A. Ward, in Central Park, New York.

said to have made for Roubiliac's use a copy of the famous "Chandros" portrait, now in the National Portrait Gallery. This is the likeness that has made the most popular appeal and was held

in high esteem as far back as the end of the 17th Century. Its tradition, however, is unsatisfactory to Spielmann. The countenance is of Italian cast and the original is represented as wearing earrings, a fashion of the day we should hardly attribute to Shakespeare.

There are numerous sculptured memorials of Shakespeare in European lands of which we can mention only the most important. After Gerrard Johnson's bust no statuary portrait was executed until 1740, when the monument in the Poet's Corner of Westminster Abbey was set up by popular subscription under the leadership of the Earl of Burlington and the poet Pope. It was designed by William Kent, and modelled and sculptured by Peter Scheemakers. Walpole credits the incongruous features of the design to the former, and the excellent portraiture of the statue to the latter. It is interesting also as being the first sculptured memorial based on the Chandros portrait. Stratford-on-Avon very properly boasts the most elaborate and ambitious of all the more recent attempts to reconstitute the figure of Shakespeare in sculpture. This is the elaborate memorial group modelled and presented to Stratford in 1888, by Lord Ronald Sutherland Gower, which now stands in the Garden of the Shakespeare Memorial Theatre. The large seated figure of the dramatist is mounted on a great circular pedestal around which are arranged figures of four of Shakespeare's principal characters—Lady Macbeth, Hamlet, Prince Henry and Sir John Falstaff.

Also in a room of Shakespeare's house or birthplace (page 311) is a bronze bust by William Page, an American artist. It is said that the bust was made by him in preparation for a picture of the poet he wished to paint. He based his faith upon the so-called Kasselstadt Death

ART AND ARCHAEOLOGY



"William Shakespeare (1564-1616)," by William Ordway Partridge of the American school, now in Lincoln Park, Chicago.

Mask, the authenticity of which is much disputed. As Page was no sculptor, it is not surprising that the bust is not more successful.

This double building really consists of a private residence purchased by the dramatist's father in 1556, and a shop or warehouse bought in 1575 and long known as the poet's birthplace. It became Shakespeare's property on his father's death in 1601. His mother occupied the house until her death in 1608. His sister, Mrs. Hart, was still living there in 1616 when Shakespeare died, to whom he bequeathed a life interest in the property at a nominal rental of one shilling.

Several statues of importance have been erected in other European countries. There is in Paris at the junction of the Boulevard Haussmann and the Avenue de Messine, the bronze statue of Shakespeare by M. Paul Fournier (page 312), the gift of an English resident, Mr. W. Knighton. In the public park at Weimar, a statue executed by Herr Otto Lessing was unveiled in April, 1904, under the auspices of the German Shakespeare Society. The translations of Schlegel and Tieck have made Shakespeare's plays as well known in Germany as in England or America, and the poet is held there in no less reverence than in English-speaking

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lands. A seated statue by the Danish sculptor, Luis Hasselriis, is to be seen in the drawing-room of the castle of Kronberg, where, according to Danish tradition, Shakespeare and his company acted for the King of Denmark. Verona, the home of the Montagues and Capulets, possesses a monument consisting of a bust of Shakespeare on a pedestal, on which are reliefs representing Juliet and other heroines. This monument was unveiled in October, 1910.

The United States, in the brief period of its history, has kept pace with the countries of Europe in its devoted study and admiration of Shakespeare and in sculptured memorials especially it has produced masterpieces by some of its greatest sculptors, which compare favorably with the best in other lands. In 1882, the standing marble statue by John Quincy Adams Ward was placed in Central Park, New York (page 314). It is an excellent example of idealized

portraiture based upon the features handed down in the various portraits, but seeking through them to give a conception of the sublime poetic genius of the great dramatist.

In 1888, the large seated statue by William Ordway Partridge was unveiled in Lincoln Park, Chicago (page 315), the city where recently the Baconian theory has received judicial endorsement, to the amazement of the rest of the world. The beholder is impressed by the strength and geniality of this idealized figure, an altogether satisfying representation of the creator of Hamlet and Macbeth, of Portia and Rosalind. In 1896 the very original bronze statue of Shakespeare by Frederick MacMonnies (page 313) was erected as one of the group of sculptures of the world's geniuses in the gallery around the reading-room of the Library of Congress.





The Famous Dresden Head of Athena

THE SCULPTOR MYRON IN THE LIGHT OF RECENT DISCOVERIES

II—ATHENA AND MARSYAS

GEORGE H. CHASE

THE Discobolus, which was discussed in the last issue of *ART AND ARCHAEOLOGY*, is the most important work of Myron, and forms the best basis for an estimate of his skill. Next to it in importance (for modern critics, at least) comes the other work of this sculptor which can be identified in copies, the group representing Athena and Marsyas. Here, too, recent discoveries have added much to our knowledge.

The basis of identification for this work of Myron is not quite so satisfactory as Lucian's description of the Discobolus. Pausanias, in his account of Athens, mentions among the monuments that were to be seen on the

Acropolis "an Athena striking Marsyas the Silenus, because he picked up the flutes (*i. e.*, the double flute, such as was used by the Greeks and the Romans), when the goddess wished them to be thrown away." Pausanias does not mention the author of the group, but Pliny, in a list of Myron's works, records what he calls "a Satyr gazing with wonder at the flutes and Athena." The subject is an unusual one, and it seems a reasonable inference that the two descriptions refer to the same work, especially as Myron appears to have worked largely in Athens, and possibly to have obtained Athenian citizenship. The identity of the works mentioned by



The Marble Statue of Marsyas, now in the Lateran Museum, Rome.



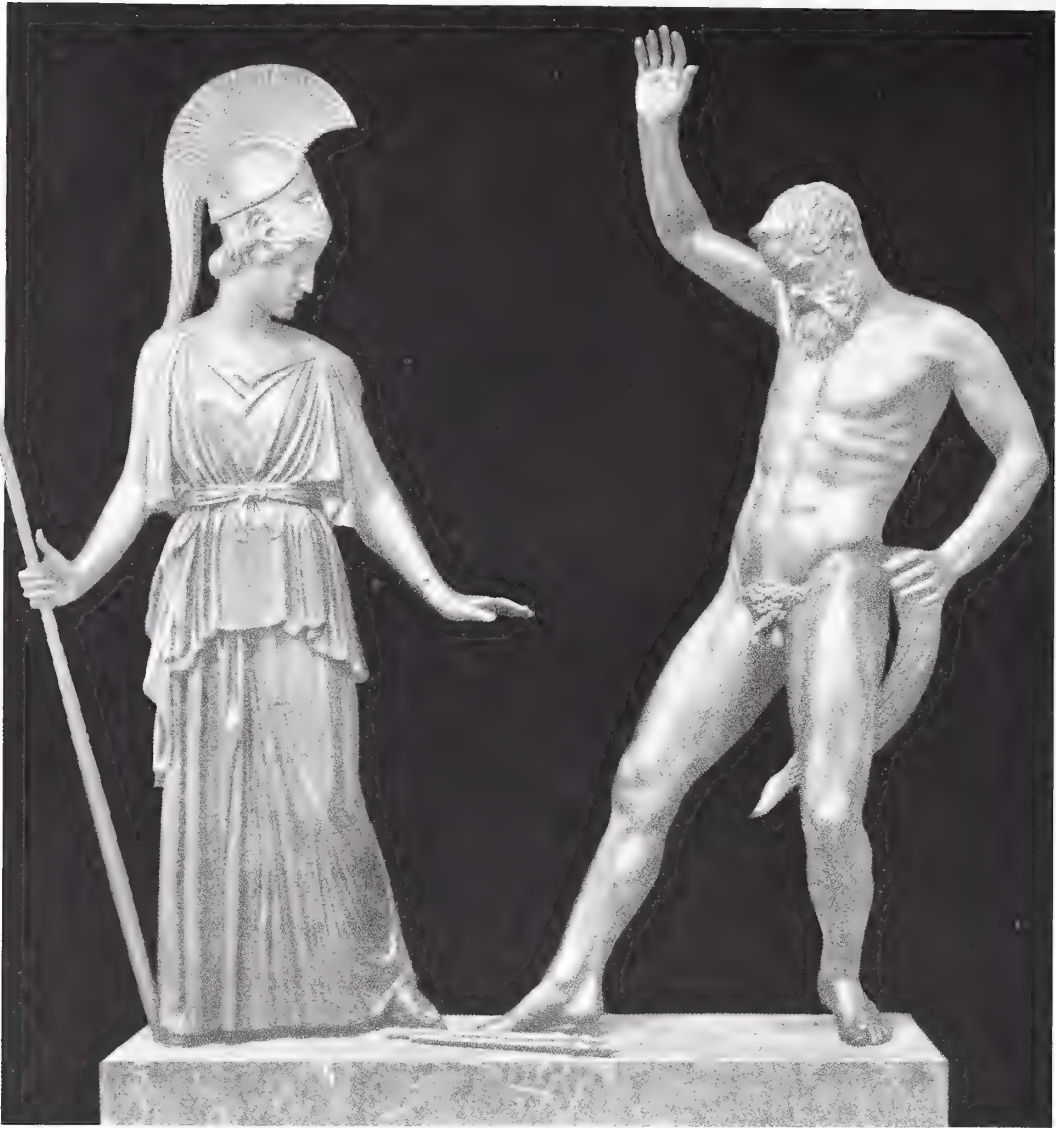
Bulle's Reconstruction of the Athena and Marsyas Group at Würzburg.

Pausanias and Pliny has usually been accepted without question by modern critics.

The myth which was represented by the group is one of the less familiar of those stories which the Greek imagination wove about the figures of the greater gods. The story told how Athena invented the flutes and played upon them at a banquet of the gods, only to be mocked at by Hera and Aphrodite, because the flutes distorted her face. So Athena went away and looked into a pool as she played. Then she saw that the goddesses had not mocked without reason, and throwing

the flutes away she pronounced a curse upon them, declaring that whoever picked them up should be severely punished. The curse fell upon Marsyas, who picked up the despised instruments and by much practice became so expert that he challenged Apollo to a contest in music. In this, naturally, he was beaten, and as a punishment for his presumption was flayed. His skin was hung up in a cave in Asia Minor and was believed to be the source of the river which bore his name.

This, then, is the literary tradition in regard to Athena and Marsyas and the group by Myron. On the monuments



Athena and Marsyas, according to the new reconstruction made in the Royal Museum for casts of classical works in Munich, for the Municipal Museum in Stettin.

we find Athena and Marsyas several times represented together in such a way as to suggest that the figures are modelled on Myron's group. These reflections present many curious and interesting problems and show how freely Greek artists imitated famous models, without following them slavishly. Though the Marsyas is usually posed

in the same manner in the different reproductions, the Athena is of several different types and appears sometimes to reflect the statue by Myron, sometimes quite a different type, according to the whim of the artist. The most accurate reproduction of the Myronian group is commonly thought to be that which appears on several bronze coins

ART AND ARCHAEOLOGY

of the time of the Emperor Hadrian. All the coins, unfortunately, are badly rubbed, so that details are unclear and reproductions from photographs are very unsatisfactory. A modern drawing of one of the coins shows what can be made out. Athena, characterized only by her helmet, stands rather stiffly in front view, her head turned towards Marsyas, whose semi-bestial character is indicated by his horse's tail, the common characteristic of the Sileni. He appears to be starting back in surprise, with right arm raised and left arm lowered.

Somewhat similar in character is a group on an Attic red-figured vase now preserved in Berlin. It is painted in the so-called "later fine style" and may be dated in the second half of the fifth century B. C. Here the Marsyas agrees fairly well with the type on the coin, though the left leg is differently placed, but the Athena seems entirely different. She is drawn in profile and characterized by a helmet with high crest and a spear. The flutes are actually falling to the ground (an utter impossibility, one would think, in a group in the round), but the painter has not indicated clearly whether he conceived them as having fallen from the hand of Athena or from the hand of Marsyas. The gaze of the Silenus is fixed intently on the flutes.

Finally a large marble vase now in the National Museum at Athens, commonly called the Finlay vase from the fact that it was once owned by the historian Finlay, is decorated with unfinished reliefs which at least represent the same subject as the coin-type and the painted vase. But the figure of Marsyas is reversed, so that his left arm is raised and his right arm lowered, and Athena carries a great shield and appears to move away towards the spectator's right.

All this, it is clear, forms only very unsatisfactory evidence; it leaves many points in doubt. What really was the type of the Athena? Where were the flutes in the original bronze group? Why should Pausanias say that Athena was striking Marsyas, when in two of the three reflections of the group she is standing quietly, and in the third is actually moving off? And why should Pausanias say that Marsyas "picked up the flutes when the goddess wished them to be thrown away"? So far as the last point is concerned, it has sometimes been answered that on the painted vase it is possible that Marsyas is conceived as having picked up the flutes and then dropped them at Athena's angry gesture. But in the original, which was surely not in relief but in the round, the flutes can hardly have been anywhere but on the ground, the position which is suggested by the gaze of Marsyas. And in regard to the discrepancies between Pausanias's account and the monuments in general, the simplest explanation is perhaps that Pausanias was trying, as he obviously tried in other cases, to tell the whole story of the group in a single sentence—a difficult task even for a much greater stylist than Pausanias—and sacrificed accuracy to this desire. It is, however, tempting to avoid a part of the difficulty by emending the text; by the insertion of a single letter it may be made to read, "Athena about to strike Marsyas the Silenus because he picked up the flutes when the goddess wished them to be thrown away." It is noteworthy that Pliny's description, "a satyr gazing with wonder at the flutes and Athena," applies well to all the monuments.

These, after all, are minor points, which might be discussed endlessly. The important fact is that we can gain from



A copy of Myron's famous Athena in the Museum at
Frankfort-am-Main



Bronze statuette in the British Museum. An adaptation of the
motive of Myron's Marsyas.

ART AND ARCHAEOLOGY

these lesser monuments an idea of Myron's group which makes it possible to identify copies of the two principal figures in larger works. As long ago as 1858, a life-size copy of the Marsyas was recognized by the great German critic, Heinrich Brunn, in a marble statue found on the Esquiline Hill in 1823 and now in the Lateran Collection (page 318). The circumstances under which this statue came to light are interesting. Near it were found blocks of marble with saws still sticking in them, sand such as is used in cutting marble, and other statues, sure indications that here was located a sculptor's workshop for the making of copies of famous works, such as must have been plentiful in Imperial Rome. As an example of false restoration, too, the statue is not without interest. Both arms were broken off near the shoulders, so that the restorer, not unnaturally, thought the figure a dancing Silenus and restored it with castanets in the hands.

It is obvious at once that we are dealing with the work of a careful copyist. There is the same conscientious endeavor to show the roundness of the muscles, to render anatomical details in a broad, rather than in a detailed fashion, that appears in the Discobolus from Castel Porziano, and there is no room to doubt that the copy reproduces with considerable accuracy the original bronze of Myron. We see at once several qualities that remind us of the Discobolus. The pose at a moment of arrested motion, as the Silenus is stopped by the sudden gesture of the goddess, as if his legs would still go forward, but were pulled back by the motion of the upper body, recalls the attitude of the Discus-thrower; the careful study of the effect of this position, especially the rendering of the projecting ribs, shows a similar mastery of anatomical

knowledge; and the hair and beard, though they are worked out with somewhat more fullness than the hair of the Discobolus, still betray a certain archaism in their parallel zigzag grooves. One interesting point is the greater expressiveness of the face. The face of the Discus-thrower is quite impassive. The face of Marsyas certainly suggests astonishment and covetousness. The difference is not necessarily due to greater skill in one case than in the other. It merely illustrates the general principle, which can be tested in almost innumerable instances, that during the fifth century Greek sculptors usually gave more varied expression to the faces of satyrs and centaurs and other semi-bestial beings than they gave to the faces of gods and heroes and Greeks. Apparently, a calm and impassive countenance was looked upon as more fitting for the higher beings.

The Lateran Marsyas, then, has long been recognized as an excellent copy of the Marsyas of Myron. There are, too, some less important replicas. A marble head preserved in the famous Barracco Collection, which was recently given to the city of Rome by the founder of this collection, Barone Barracco, is from an even better copy than the Lateran statue, if we may judge by the rendering of the hair and the expressiveness of the face. A bronze statuette found at Patras and now in the British Museum (page 322) clearly is an adaptation of the motive of Myron's Marsyas, here used as a basis for a figure of a drunken Silenus.

Until quite lately this was all that was known of the Myronian group of Athena and Marsyas. All attempts to discover copies of the figure of the goddess had proved futile. In 1906, however, the same year that witnessed the discovery of the Castel Porziano Dis-

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cobolus, Ludwig Pollak, a German archaeologist living in Rome, found in a private house a life-size statue of Athena, which was said to have been discovered twenty-five years earlier in strengthening the foundations of a house on the Via Gregoriana. It had been kept by the owner of the land on which it was found and so had escaped the notice of critics. With the statue were preserved a right hand grasping a cylindrical object and fragments of one of the forearms. The head at once reminded Pollak of a head in Dresden (page 317) and the pose suggested an identification as the Athena of the Marsyas group. A photograph which Pollak sent to Paul Arndt at Munich suggested the same identification to that scholar, and Professor Furtwängler, to whom the photograph was also shown, agreed with the suggestion. Furtwängler further pointed out that a headless figure in the Louvre, which he himself had associated with Phidias, reproduced the same type, and he at once arranged with Johannes Sieveking, the Curator of the great collection of casts at Munich, to undertake a restoration of the group in plaster, using for the Athena casts of the figure in the Louvre and the Dresden head and supplying missing parts from the photograph of the statue in Rome.

Soon after this Bruno Sauer, another German critic, who had independently come to the conclusion that the figure in the Louvre represented the Athena of Myron, pointed out that other copies of the Athena exist, namely, a very similar statue in Madrid and a statue in Toulouse which comes from a less exact copy. In the same year that Sauer's discussion appeared (1908), a photograph of the whole group as restored at Munich was published (page 320). And finally, in 1909, Pollak published the

statue from Rome, which in the meantime had been bought for a new museum at Frankfurt-am-Main.

Since the statue from Rome was thus made known, discussions and proposals for its reconstruction and for the reconstruction of the group have followed one another with remarkable rapidity. These I shall not attempt to discuss. In spite of much debate a good deal still remains unsettled, especially the question of the exact action of the hands of Athena and whether the goddess carried a spear; and, if she did, just how it was held. Sieveking, who superintended the making of the first restoration (page 320), later argued that the goddess held a flute in each hand. Much depends on the fragments of the arm and hand and upon certain dowel holes in these fragments and in the right side of the figure. An interesting, but not altogether convincing, reconstruction, has been made at Würzburg by Heinrich Bulle (page 319).

All these are difficult and complicated questions, important for the exact understanding of the figure. But for our purpose, it is more important to inquire what the new Athena can teach us about Myron. It is obvious at once that the style agrees well, in general with what was known before. The pose, with all the weight on the right leg, the left bent at the knee and bearing no weight, is the favorite position for simple, free-standing figures during the fifth century. A "moment of arrested motion" is represented, but in this case the pose is not violent; perhaps for a goddess the sculptor thought the quieter effect more appropriate. The robe is treated in the large manner of the fifth century, with marked elimination of unnecessary details. It has not quite the freedom and life of the drapery of the female figures from the pediments

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of the Parthenon, but compares favorably with that of the sculptures from the temple of Zeus at Olympia, with which the group must be roughly contemporary. The folds over the left leg, especially, seem to be studied from life and suggest the striving for naturalism that has so often been noted as one of the marked traits of Myron's style. The same quality appears in a curious detail of the helmet; the leather lining, which is rarely represented in works of this period, here appears quite plainly in the eye-holes and about the lower edges, where it would be forced out by the pushing back of the helmet itself. The hair is treated in rope-like strands and shows once more the justice of the ancient criticism that the hair of Myron's figures was treated in a somewhat archaic manner. The face, though it conforms in general to the traditions of the time, with its regular features and perfect symmetry on either side of a median line, yet shows the strong naturalistic bent of Myron. The forehead is not modelled in the simple, sweeping curve that marks the majority of female heads of the fifth century, but exhibits more variety, especially in the parts above the brows; the line of the nose is not quite so straight as the typical fifth century profile, but forms a series of delicate curves; and the mouth, with its full lips, drawn down at the corners, as if to express the scorn which the goddess feels for a being who can admire the uncouth instrument she has rejected, shows more feeling than is usually expressed in the works of contemporary artists.

In all these details the originality of Myron is evident. But most remarkable of all is the conception of Athena which is here presented. This is not the warlike goddess, protectress of Athens, or the more peaceful patroness of the

arts. Myron's Athena, with her slender, undeveloped body, seems little more than a girl. In the absence of any external evidence it may be rash to attempt to determine the reasons which led the sculptor to represent the goddess in such an unusual manner, but one or two suggestions may not be out of place. It would seem as if he realized that for this story the ordinary types of Athena would be quite out of place. The great goddess of the Athenians could hardly be presented to the eyes of her worshippers engaged in so trivial an action as that which the myth demanded. The expression of anger and scorn, almost of petulance, which was doubtless a feature of the problem that attracted Myron, would not accord with the character of Athena as it was usually thought of by his Attic patrons. By representing her as very youthful, the sculptor avoided these difficulties. For the *young* Athena to turn in anger on the advancing Marsyas would not be inappropriate. Moreover, by so representing her, Myron gained a number of definite advantages. The contrast between the youthful divinity and the bearded Silenus is one of the most attractive features of the group. The power of the goddess is really emphasized by the suggestion that even as a girl she does not hesitate to rebuke uncouthness and lack of appreciation of what is fitting, in music as in all else. And surely the slender figure, with its more human quality, makes a more direct, and more powerful appeal to the imagination than many a more majestic statue. Even more than in the Discobolus, we see in the new Athena fresh proofs of the originality of Myron and understand better the high rank assigned him among the sculptors of Greece.

Harvard University



APOLLO

SCYTHIAN SLAVE

MARSYAS

Mantinean relief of Praxiteles in the National Museum at Athens, showing Apollo, the Scythian Slave and Marsyas. (See text, p. 319.)

THE PLAYING OF MARSYAS

(A FAUN'S ACCOUNT OF THE CONTEST BETWEEN THE
SATYR AND APOLLO)

ALACK! give way! Pan, Pan, I bring
thee news,—

Oh, sadder than the forest ever heard!
For Marsyas is no more, your joy is dead!

Now running through five green, bough-
shadowed miles,

I have not wet my lips in any brook,
Nor pried for honey in one hollow trunk,
Nor hearkened when the hamadryads called,
Although three times, at least, the wind has
flown

Heavy with laughter right across my path.
So far and fast I flew to tell thee, Pan,
That thou wilt never smile again to hear
Sweet pipings rising with the rising dawn,
Sweet pipings dying with the dying day,
For Marsyas is no more, your joy is dead!

Weep not for Marsyas now, an hour will come
For sorrow-piercing wail—another tree
Must be encircled when the hoofed beat
Shall make sad Rhythm on the sullen sod,
And I must teach you tears. Ah me! Ah me!

O Pan, it is the dark enormous oak
That leans with one foot on the sunny verge
Of that gloom-girdled lawn where dozy bees
String all the summer length of golden hours
On the unbroken murmur of their song.
'Twas there we met, and Marsyas played.

* * * * *
* * * * *

All at once

The Zenith lightened with the coming god
And there Apollo stood, and all the grass
Grew golden round his sandals.

Then, O Pan,

All things swam round me, but I heard a noise,
Two warring voices like two headlong streams,
Meeting and mingling in one mighty oath

To have their strife before the woods that day
And let the vanquished bide the victor's will.

So Marsyas climbed the cliff a little way
And found a jutting seat.

Long time he sat as if he only slept,
And quiet settled till no sound was heard
But one bold cricket piping in the leaves.

At first, far off, a billowy night-wind rose
And died away among the dreamy boughs.
How sweet it seemed to slumber, with the lids
Almost together,—just to see the light
And doubt if we were dreaming! Sweeter still
To be awakened when the waking birds
Sung all our eyes wide open, and the dawn
Shook all her flowers above us.

Rarest sport

Was on, that morning; there were hares to
rout,
And mushrooms, the white blossoms of the
dark,
To pelt the dryads; there were acorn-cups
With just a bright swallow of dew in each,
And hoard of golden honey in the heart
On the night-fallen oak.

That was a day

The forest-children doomed to endless mirth.
Still was the squirrel chiding; all day long
The frogs were clamorous in the plashy
swamp;

All day, above the height, the eagle flew
In screaming circles round her nest; far down,
A dark ravine sloped to the tangled East
Where tawny lions, treading to and fro,
Thundered; and ever as the day flew on
Faster and faster flew the merriment
Till all the woods were reeling in one dance
And every voice was music! That was when
The sun paused brightly over Pelion.

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But then the purple-shadowed Evening came
And all the forest ways grew pensive, hushed,
And all our musings grew a little sad,
But sweeter for the sadness,—ah, more sweet
Than maddest merry-making!

So again
Immortal Night came down; the billowy wind
Arose and died among the dreamy boughs;
And quiet settled till no sound was heard
But that bold cricket piping in the leaves.
Oh, all the forest folk were laughing then,
And Marsyas smiled.

Apollo sat apart
Under the oak and drew a golden thing
Out of his mantle, curved like the horns
The oxen wear; and it had strings that glanced
Like lines of sun-lit rain. He whispered it
And busied with the string till all was still,
And then the little wavelets of sweet sound
Ran from his finger-ends till every one
Was over-happy in his heart to call
The contest even. But 'twas not to be;
For the white lily of Apollo's throat
Grew a great rose of wrath. Now as he struck
The ringing chords he let his proud lips part.
As, when the first puff of the winter wind
Takes by the top our tallest mountain tree
And loosens all his leaves of ruddy gold,
One shower unintermitted falls and falls,
So fell in Phœbus' breath the golden words
Till Marsyas smiled no longer.

First he hymned
The untimed chaos and beginning dark,
And Fate before and midst and after all.
No curled-up worm escapes it; Zeus, all-feared,
Sceptred with lightning, is its loud-tongued
slave,—
Eternal consequence the frame of things.
Then how the heavens emerged, the earth be-
came;
Old starry legends of forgotten gods,
Defeated fames and unveiled virgin loves,

Ere Saturn's long-lost wars. And then he sang
What things he sees as he leans halfway o'er
Reining the horse of heaven. Far down, be-
tween

Their flying, flashing hooves and the burning
wheels,

He sees Olympus crowned with gleaming
courts;

Temples and dwellings of wide-wandering men
Gray deserts drear and endless, glad, green
woods;

And, rising on broad elbows, limbs outflung,
The river-bearing mountains, mighty-zoned;
Then coiling, blue-scaled ocean, verge of all.
O'erhead he sees the gold-winged swarming
worlds;

He sees beyond the bourn of palest stars;
He sees the trail of every birth and death.—
Old Hades in the womb of maiden time;
Whatever was or is or is to be.

* * * * *

Marsyas' lips
Were white—he clutched the reed. The song-
voiced said;
“Now I am going to my sun-bright house—
When I have flayed him here and hung the
fell

Where all may see how fine a thing it is
To strive with the undying gods.” He drew
Three long red osiers from the naiad's hands—
Quick to the shaggy oak he bound him fast.
I only lingered till the river of pain
Broke, the first ripple, over Marsyas' face—
Oh, keep us, keep us, Pan! The tale is told.
So the tale faltered to its tragic close.
But where Apollo hung the hairy fell
A river issued, and to deep-leaved boughs
Murmurs the Marsyan music evermore.

WENDELL PHILLIPS STAFFORD

*From “Dorian Days”
Poems (1909), now out of print*

THE RENAISSANCE IN SIENA

SIENESE PAINTING IN THE FOGG MUSEUM AT HARVARD UNIVERSITY

G. H. EDGELL

*A paper read at the Fifth Annual Meeting of the College Art
Association of America at Philadelphia, April 22, 1916*

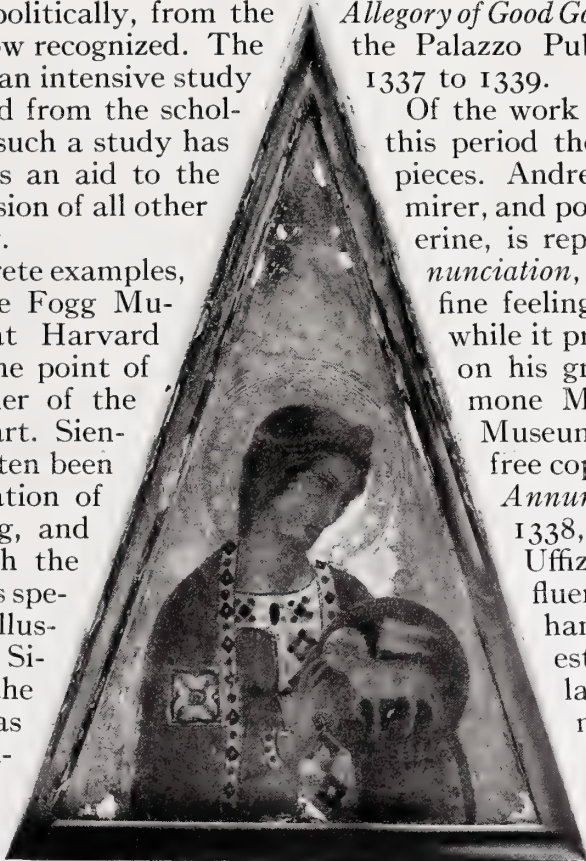
THE priority of the Sienese school of Painting in thirteenth century Italy is now admitted by scholars and critics. Its predominant influence throughout the peninsula, even in Florence, in the fourteenth century, and the delicacy and introspective charm of its art in the fifteenth century, when Siena had sunk low politically and was vainly seeking to shut herself off, artistically as well as politically, from the rest of Italy are now recognized. The school thus merits an intensive study for itself alone, and from the scholar's point of view such a study has additional value as an aid to the readier comprehension of all other schools of painting.

Turning to concrete examples, let us examine the Fogg Museum collection at Harvard University from the point of view of the teacher of the history of Sienese art. Sienese painting has often been called the culmination of Byzantine painting, and its connection with the art of Byzantium is specially close. To illustrate the source of Sienese inspiration the Fogg Museum has several pieces, notably a well preserved *Christ in Limbo*, probably of the

thirteenth century, and a small panel with many scenes, badly damaged but still earlier in date.

Coming to Siena's greatest period, the fourteenth century, the Museum has a work of one of the three great geniuses of the age. The small *St. Agnes* though but a pinnacle torn from a great altarpiece, is unquestionably the work of Ambrogio Lorenzetti, famous for his *Allegory of Good Government*, painted in the Palazzo Publico in Siena from 1337 to 1339.

Of the work of the minor men of this period there are a number of pieces. Andrea Vanni, friend, admirer, and portraitist of St. Catherine, is represented by an *Annunciation*, which reveals his fine feeling and delicate color, while it proves his dependence on his great predecessor, Simone Martini. The Fogg Museum work is almost a free copy of Simone's great *Annunciation*, painted in 1338, and now in the Uffizi Gallery. The influence, if not the actual hand of another interesting painter of the late middle ages, Barna, decorator of the Colleggiata at San Gimignano, is shown in a small painting of *Christ*





The Annunciation, by Simone Martini, in the Uffizi Gallery, Florence.

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Entrusting His Mother to St. John, indefinitely loaned to the Museum. On the back of this panel, apparently by a different hand, is an *Entombment*, reminiscent alike of Duccio and Pietro Lorenzetti, but badly repainted.

One of the most powerful painters of the very end of the middle ages in Siena was Taddeo Bartoli. Historically this artist is specially important for his influence on other schools of painting in Italy. To represent his art the Museum owns a *Madonna*, painted in 1418, a large work in fine preservation, which recalls the artist's great altarpiece painted in Perugia fifteen years earlier.

Meanwhile the strong influence of Sienese painting on the fourteenth century art of Florence is attested by a number of paintings. One, a small panel with many scenes, recently identified as a work of Jacopo di Cione, the brother of Orcagna, deserves special mention. The types are very Sienese and the glowing color is a reflection of Simone Martini at his best.

The Museum also owns two monumental works by the later Florentine, Spinello Aretino, who worked at Siena, and, in later life, thought and painted almost as a Sienese.

Passing on to the Renaissance we find the most powerful personality of the Early Renaissance, Stefano di Giovanni, called Sassetta, represented by one of the master's most perfect creations. The recently acquired *Christ in Limbo* recalls in color, line, composition and feeling the best work of Simone Martini. It is in a perfect state of preservation, and, tiny as it is, illustrates practically all the essentials of the painting of Siena.

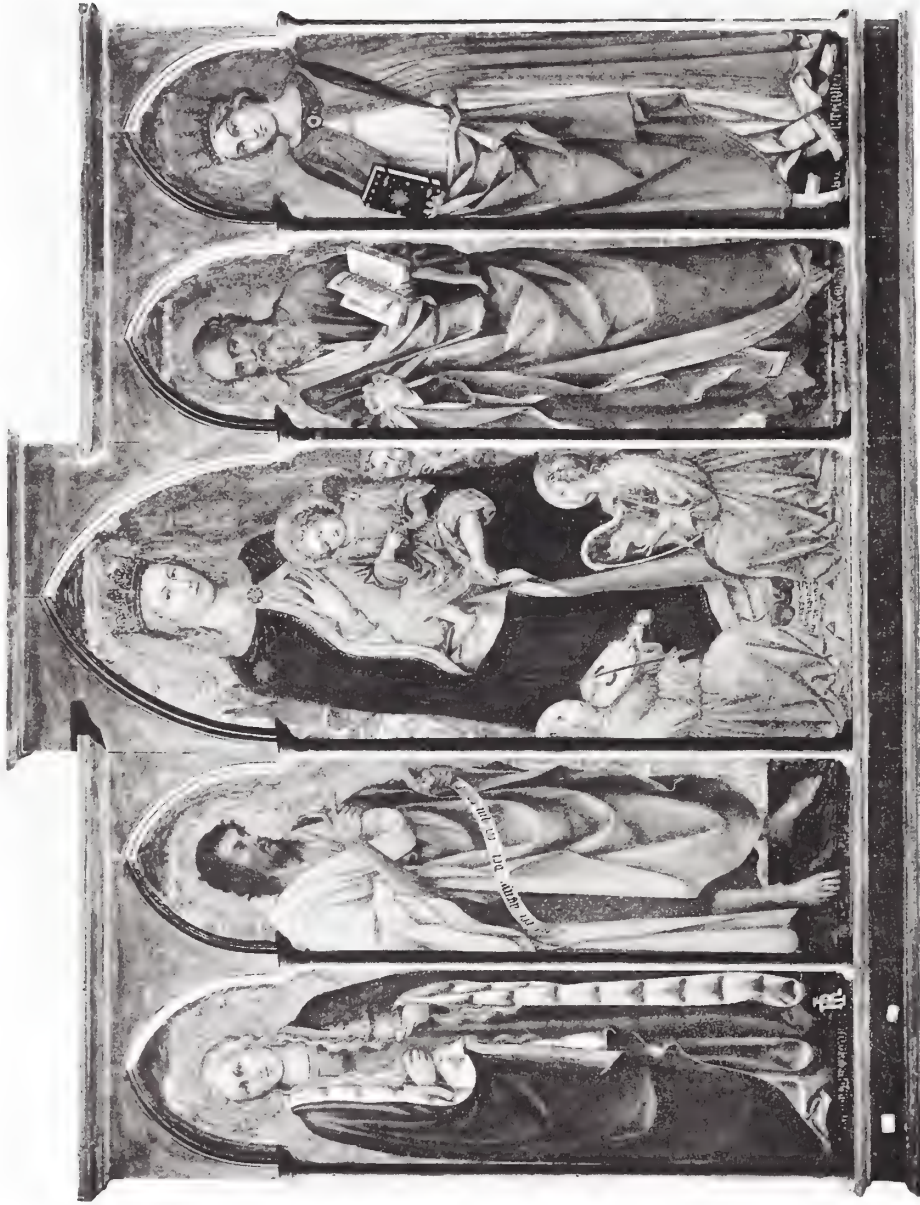
From Sassetta Renaissance painting in Siena radiated, as it were, fanwise, to a score of artists, each with a strong individuality but all with clearly de-



Madonna, by Taddeo Bartoli, in the Fogg Museum, Cambridge.

fined Sienese aloofness from the other schools of contemporary Italy. One of the most interesting of these was Giovanni di Paolo, an uneven painter capable of great delicacy and great coarseness. His art is reflected in a rugged *St. John the Baptist*, crude in execution but virile in presentation, recently acquired by the assistant director.

The tutelary genius of the later



Madonna and Saints, by Taddeo Bartoli, in the Fogg Museum, Cambridge.



Christ in Limbo, by Sassetta, in the Fogg Museum, Cambridge.



St. Jerome, by Matteo di Giovanni, in the Fogg Museum, Cambridge.



Madonna, by Francesco di Giorgio, in the Fogg Museum, Cambridge.



The Slaughter of the Innocents, by Matteo di Giovanni, in the Church of St. Agostino, Siena.

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Renaissance in Siena was, however, Matteo di Giovanni. This artist, born at Borgo San Sepolcro and influenced by the great Umbrian Pier de' Franceschi, became the most typical Siennese painter of the fifteenth century, and at the same time transcended his merely Siennese contemporaries. The Fogg Museum is fortunate in owning an important panel by him, a *St. Jerome*, signed and dated 1482. The work reveals a knowledge of Florentine technique and in the careful rendering of detail suggests the influence of Flemish art which was then creeping into Italy. Its date is interesting since it belongs to the period when the artist was painting his several compositions of the *Slaughter of the Innocents*, powerful works inspired by accounts of the sack of Otranto by the Turks in 1480. Before such a work the student can easily see that Matteo deserves his title of the most progressive painter of the Siennese Renaissance.

Perhaps the most interesting contemporary of Matteo was Francesco di Giorgio, painter, sculptor, architect and engineer. Stern as was the architecture designed by this man, his painting was always marked by charm and delicate fantasy. In the Fogg Museum he is represented by a *Madonna* very close in type and feeling to two in the Siennese Academy. The work also reflects very closely the style of Francesco's gifted co-worker, Neroccio di Landi.

One of the largest paintings in the Museum is a *Madonna and Saints* by Benvenuto di Giovanni, pupil of Vecchietta. This artist represented the lighter side of Siennese Renaissance painting. His types are childish, his expression naive, and his colors, until his later life, fresh and clear. The Fogg Museum *Madonna*, painted probably in the late eighties of the fifteenth century, shows the artist's style at his ma-

turity, yet before he adopted the sooty color scheme which marred his later work. It is distinctly reminiscent of the monumental altarpiece painted by the artist in 1571, and now in the Academy in Siena. Benvenuto had a son, Girolamo, who continued his father's art, though in a weaker and heavier manner. By Girolamo the Museum has an amusing little panel representing an unidentifiable Miracle from the Life of St. Catherine. Technically the work is poor, but it is interesting as an example of the style of a Siennese artist who was active mainly in the sixteenth century.

In only one phase of Siennese painting—if indeed it be called Siennese painting—is the Fogg Museum weak. It has no example of the work of the late painters who imitated foreigners so slavishly that only their provenience entitled them to be classed as Siennese. Pintoricchio's work in the Piccolomini Library in the early sixteenth century produced a host of imitators. Later Peruzzi, a Siennese, imitated Raphael so closely that he was merely Raphael-esque. At the same time the Lombard Sodoma, imitator of Leonardo, established himself in Siena and is frequently classified as Siennese. It is unfortunate from the teacher's point of view that the Fogg Museum has no painting by any of these, but if there must be a gap this is the least harmful one, for the chief importance of these men historically lies in the fact that their art was essentially non-Siennese in character.

The Fogg Museum thus possesses an unusually representative collection to illustrate the development of the Siennese school. The acquisition of the works was not wholly according to a deliberate scheme. Museums must buy when opportunity presents itself, and cannot select just the material they

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need, but the desirability of concentrating on a single group of painters has always been one of the aims of the directors. The result is a collection of paintings fine individually but finer as a coherent group. Meanwhile the teacher of the history of art has illustrative material for an exhaustive study of one school, from which, by analogy, he can more easily go on to teach the history of other schools.

The Sienese paintings in the Fogg Museum thus prove the value to the teacher of thoughtful concentration on a field not too broad by the directorate

of a museum, forced by tradition and environment to be the working laboratory of the student of the history of art.

The problems which confront the director of a university museum are apt to differ from those of the director of a municipal or national institution. Connection with a university brings disadvantages as well as advantages. The university museum is, after all, but a part of an institution, not its whole. Its means are cramped and its individuality merged in the greater institution under whose ægis it is run. Its appeal is perforce made to a narrower public,



Madonna and Saints, by Benvenuto di Giovanni, in the Fogg Museum, Cambridge.



Miracle from the Life of St. Catherine, by Girolamo di Benvenuto.

and it shapes its policy to meet the demand not so much of the general public as of the student.

The director of the university museum is inclined, therefore, to keep two ends constantly in view, following the lines of distribution and concentration. He seeks on the one hand to have the collection display specimens of as many phases of arts as possible, and on the other to illustrate as fully as possible some one of these many phases.

Realizing the impossibility of successful competition in all fields with the heavily endowed municipal and national museums he adopts the motto so popular now among institutions of learning, "a little of everything, and one thing well." An optimistic director

will change the last phrase to "one or more things well"; but his procedure will be the same.

Consciously or unconsciously the Fogg Art Museum of Harvard University has been developed along these lines. The collection includes reproductions and originals, works of painting, sculpture, and the minor arts, works of oriental as well as occidental art, and works from the classic, mediæval, Renaissance, and modern periods. Certain phases of art are, however, strongly emphasized in the collection, and perhaps most comprehensively illustrated of all is the work of the mediæval and Renaissance painters of Siena here briefly considered.

Harvard University



A Sun Temple recently excavated in Mesa Verde National Park, Colorado.



A bird's-eye view of the ruins, looking northeast.

A SUN TEMPLE IN THE MESA VERDE NATIONAL PARK

J. WALTER FEWKES

THE Mesa Verde National Park is situated in Southwestern Colorado, and was set aside from the Ute Reservation in order to preserve the prehistoric antiquities it contains. The Mesa Verde differs from other parks in that it adds to marvelous scenic beauty many prehistoric buildings, situated in the numerous caves of the deep canyons, by which it is penetrated. Before their protection by the Government these relics of prehistoric times had been so vandalized, that many of their walls had fallen into piles of stones. When the Mesa Verde was made a National Park it was placed in the charge of a Superintendent to whom was allotted not only the care of the ruins but also an appropriation to construct roads leading to these ruins, in order to make them more accessible. Up to the year 1910 the only approach to the mesa was by horse trails, difficult of access, and so fatiguing that few visitors made the trip. Before the road was built not more than 100 people visited the mesa annually, the knowl-

edge of its antiquities being limited to the adjoining states. Since its construction the number of visitors has increased year by year, and in the past summer (1915) over 1200 people inspected the antiquities of the Park. The scientific exploration of the cliff-houses has kept pace with this increasing interest to which it has largely contributed. It is recognized that the highest educational value of the ruins can best be served by uncovering and repairing their buried walls. This work was done under the direction of the Secretary of the Smithsonian Institution at the request of the Secretary of the Interior.

When we remember that practically the great cliff-houses of the Park were discovered in 1883, and consider the great difficulties of reaching them through the rugged canyons, a widespread ignorance of them is not astonishing. There still remain many canyons of the Park containing cliff dwellings which await exploration. It has been computed that there are over 300 ruined buildings on the Mesa Verde National

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Park, of which not more than 100 are known to science, while a still smaller number have been actually described.

One center of this prehistoric life on the Park, and that which contains some of the largest monuments, is the neighborhood of Cliff Palace, the largest cliff-house in the United States. The three cliff dwellings—Cliff Palace, Spruce-Tree House and Balcony House—are situated in this region. These three ruins belong to the same type, although differing somewhat in number and disposition of rooms, and minor architectural details. The first mentioned is the type ruin of cliff-house culture, so far as we may judge from architectural features.

It is evident, however, to all that Spruce-Tree House is not the only type of ruin on the Park. On top of the

mesa there are mounds of artificially worked stones, often hidden in dense groves of cedar trees which cover buildings radically different in position and shape from cliff-houses. They belong to another type. It is necessary before we can form an adequate idea of the culture of the prehistoric people, who long before the coming of the whites lived in this region, to know something of the character of this type. Definite data regarding it were brought to light in the past summer of 1915 by the excavation and repair of one of these mounds. The mound chosen was a pile of stones covered with trees and bushes on the point of Chapin Mesa opposite Cliff Palace. It is now a building (page 340), the bounding walls of which, rising in places to the height of nearly twelve feet, are semi-circular, measur-



The west rooms of the original building.

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The west end of the Plaza.

ing 122 feet in length. The walls are massive, constructed of hewn stones; the masonry showing an efficiency in handling building material unusual in prehistoric architecture. They average four feet in thickness, and consist of a core of broken stone, faced on inner and outer surfaces with fine masonry, upon the surface of which the marks made by the stone implements with which they were fashioned into shape are still visible. The component stones were set in clay mortar by human hands without trowels, the marks of the fingers of prehistoric builders in the clay being still visible.

One of the unique features of the masonry of Sun Temple is the presence of incised geometric figures on the stones. These designs are identical with those found on pottery from the neighboring cliff dwellings, and are regarded as the first steps in the decoration of the

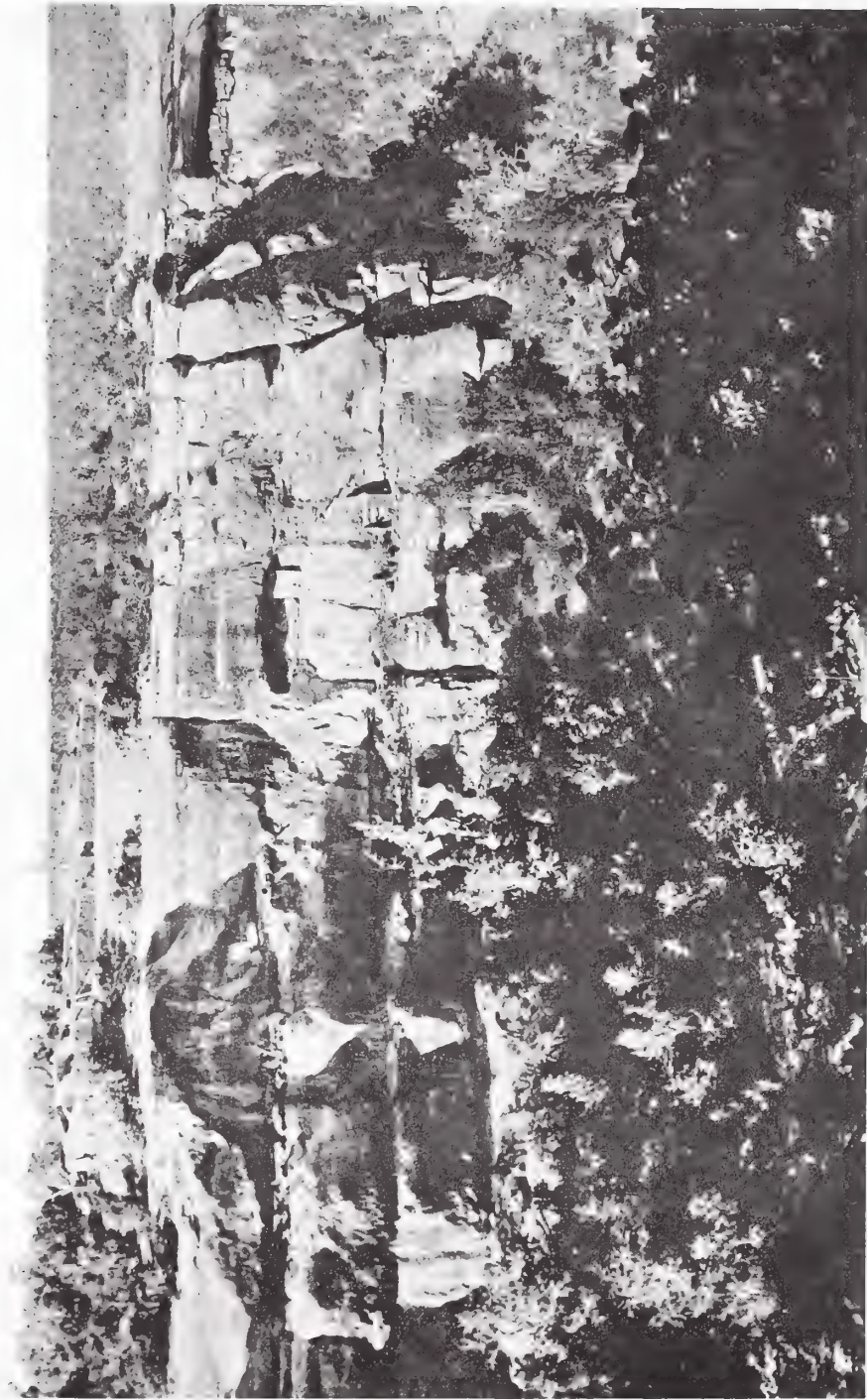
walls by sculpture, an art which reached such a high development in the temples of Mexico and Central America.

It is evident from the amount of material that has fallen into the rooms and around their walls that the building was formerly much higher than at the present day. It has been estimated that when it was deserted by the builders, the walls rose six feet above their altitude, but it is impossible to tell how many more feet the builders intended to add.

The accompanying figure (page 341) shows a general bird's-eye view of this ruin after its wall had been excavated, and also the cement introduced on their tops to prevent damage by the elements.

AGE, BUILDERS, AND USES OF THE NEW BUILDING

We could hardly be able to give an appropriate name to the mysterious



Sun Temple from a point across the Fewkes Canyon, showing Cliff Palace at the extreme right.

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building without interpreting the data above mentioned. Three questions naturally occur to those seeing this building for the first time: How old is the structure? A wholly satisfactory answer to this question is not possible, but we are not, however, fully in the dark as to its chronology, for we have the means of determining how many centuries have transpired since the mound was formed. A cedar tree growing on top of the highest wall had 360 annual rings, according to a competent authority, Mr. Gordon Parker, Superintendent of the Montezuma Forest Reserve. This tree began to sprout shortly after 1540, the date at which the history of New Mexico began. We are dealing, therefore, with a prehistoric building. How much time elapsed between the laying of the foundation-stones and the time the tops of walls fell to form a mound twelve feet high no one can tell; although it is estimated that the debris accumulated from fallen walls would take about two centuries to accumulate.

The identity of the builders is equally mysterious. Its architecture is so different from that of any known cliff dwelling, yet there exists so many marked resemblances between the masonry of the building on the top of the mesa and those in the neighboring caves, that there is little doubt that one and the same race constructed both types of building (page 344).

A third and perhaps more important question in determining the name is, What was the purpose of the building? What reason led the cliff dwellers to construct in this prominent position a building with masonry like their own but so different in form?

An answer to this question leads us into theoretical explanations, but we are not wholly without a guide, being aided by a knowledge of the life of the

modern Pueblos, especially the Hopi, the least modified survivors of all the house-building Indians of the Southwest. The answer that it was constructed for a habitation, like all those we find scattered throughout our Southwest, would appear to be the most natural, but a study of the character of the walls and enclosed chambers reveals the fact that they show no likeness to those of a pueblo dwelling. The rooms have not the usual size, shape, or dimensions of living-rooms; three of the largest are circular in form like kivas or ceremonial rooms of a modern pueblo; the others are without evidences of former occupancy. No pottery or objects which could serve for utilitarian purposes were found; no piles of debris mark refuse places generally surrounding the walls of dwellings; there are no evidences of skeletons of the dead so often found under the floors of rooms. It might of course be objected that the building was never finished and therefore that these or like remains could not be expected; but even then the absence of windows, and roofs, the want of fireplaces, failure of doors for entrance and exit remain to be explained. All the known features strengthen the belief that it was never intended for a habitation. Other theories of its use have been suggested. Its natural position suggests a fortification, and the building would seem to be admirably shaped for storage or a granary, but both these explanations are unsatisfactory.

There can be no doubt that the circular rooms (page 341) are ceremonial in nature, and their relative size and importance in the whole structure add weight to the belief that it was a religious building. The ground plan shows a unity of construction rarely found in southwestern ruins, and indicates that workmen of many clans participated in

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its construction. A large number of masons imply a union of many different clans, actuated by a common purpose, and indirectly a higher social organization than that characteristic of a pueblo. A building wholly given up to ceremonies is a temple.

Perhaps the feature which has had more weight than any other characteristic in an interpretation of the meaning of this building is a symbol existing on the upper surface of one of the corner-stones. This object is enclosed on north, south and east sides by walls, but is open on the west. The figure on top of the stone enclosed in this way is the leaf of a fossil palm of the Cretaceous period, and as a symbol is supposed to represent the sun, which plays such an important rôle in the sky god worship of modern Pueblos. It would appear, then, that the rock upon which this fossil is found was, in early prehistoric times, a shrine, connected with solar or sky god worship, long before it became the corner-stone of a temple, and was frequented by the priests of the neighboring cliff-houses in their worship of the rain god, who made the corn germinate and watered its growing plants. Later in time, but long before the recorded history of Colorado began, a building was constructed about this shrine; the stone with the fossil palm leaf became the corner-stone of a large building, which on account of the resemblance of the symbol to the sun is called Sun Temple. A comparison of the architecture of this building with

other prehistoric ruins in Colorado also reveals the fact, although it is the first of its kind yet discovered, that it has relationships with smaller buildings called towers situated in the McElmo and Mancos canyons. These towers, whose use has been enigmatical, are in reality ceremonial rooms of a circular type called kivas, differing from similar rooms in the cliff dwellings of the Mesa Verde in the absence of a vaulted roof, shown by the absence of pilasters for its support.

The field work on the Mesa Verde last summer revealed the fact that the inhabitants of the cliff dwellings constructed an especial building for their religious services in prehistoric times. This discovery enlarges our ideas of the religious culture, as well as the sociology, of these people. A people who built a temple for worship had a high culture, and we have reason to believe they were in a religious development in advance of the Pueblos, who were discovered by Coronado in 1540. The existing legends of the Pueblos speak of their descent from people inhabiting villages of the north, and it is probable that those legends refer to a former life in the cliffs. These legends have been greatly modified and have lost their value in details, but even this granted the main fact of the direction from which they came may be regarded as historically accurate. The original home of the Pueblos was situated in the caves of the Mesa Verde and neighboring canyons.

Smithsonian Institution

A NOTE ON TREE DRAWING

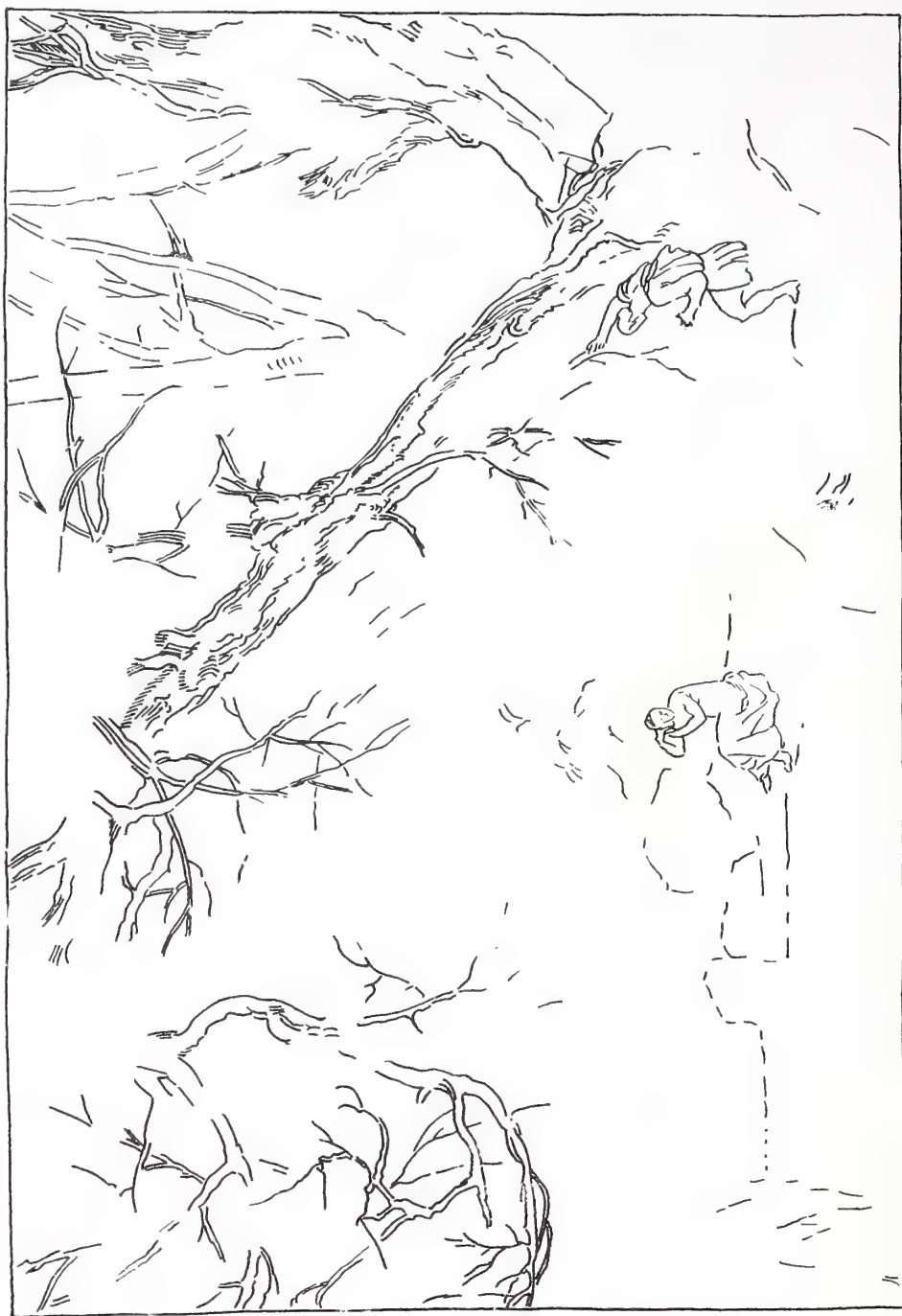
ALFRED M. BROOKS

TO enclose, by means of line, such shapes as shall describe objects, and their relative size, accurately, is to draw well. It is in fact to draw better than most artists, and almost as well as the camera. So to delineate foliage masses and branch structure that everything portrayed shall be true to the model, and of right relative size, is to draw trees well. The man who draws thus well is as much concerned with the spaces of background surrounding his foliage masses and branch structure as with the objects themselves. In other words, a good draughtsman thinks as much of the voids as of the solids, and knows that there is as much beauty and power in one as in the other, better illustration of which could not be cited than the works of the Japanese or Whistler. But, at this point, some one may object that nature is not as simple as is implied by what has just been said; that trees are rarely set up one by one against a plain background, blue sky, for example, and not overlapped. This is true, for trees are usually seen standing against a background of many planes—other nearby trees, distant forest, hills, and often clouded skies. The result is apparent confusion. There is no focus of interest, no main direction given to the mind through the eye; endless detail, perhaps all lovely, but no dominant beauty; only bewilderment. And what is true of reality in this regard is true of merely good, in sense of accurate, drawing, and truer still of the photograph.

But when we begin to think about it we realize that all this seeming confusion is not confusion at all. It is not

confusion because it is governed by unvarying law and depends upon unchanging modes of natural procedure, in the same way that every tree of the elm kind, or the fir kind, continues to be made after its own sort. And, no less, every leaf and every needle. What we take to be confusion is in truth infinite complexity. Two cogwheels turning, look simple. Twenty such wheels turning, look confused. In both cases, however, there is a simplicity of underlying order based on an unchanging principle. It is increase of number that makes for the appearance of confusion. Raise twenty to infinity, and change the cogs and wheels to boughs, leaves and needles, branch structure and foliage masses, and it becomes easy to understand how the works of nature appear as confusion when they are, in fact, works of infinite order, though infinitely complex.

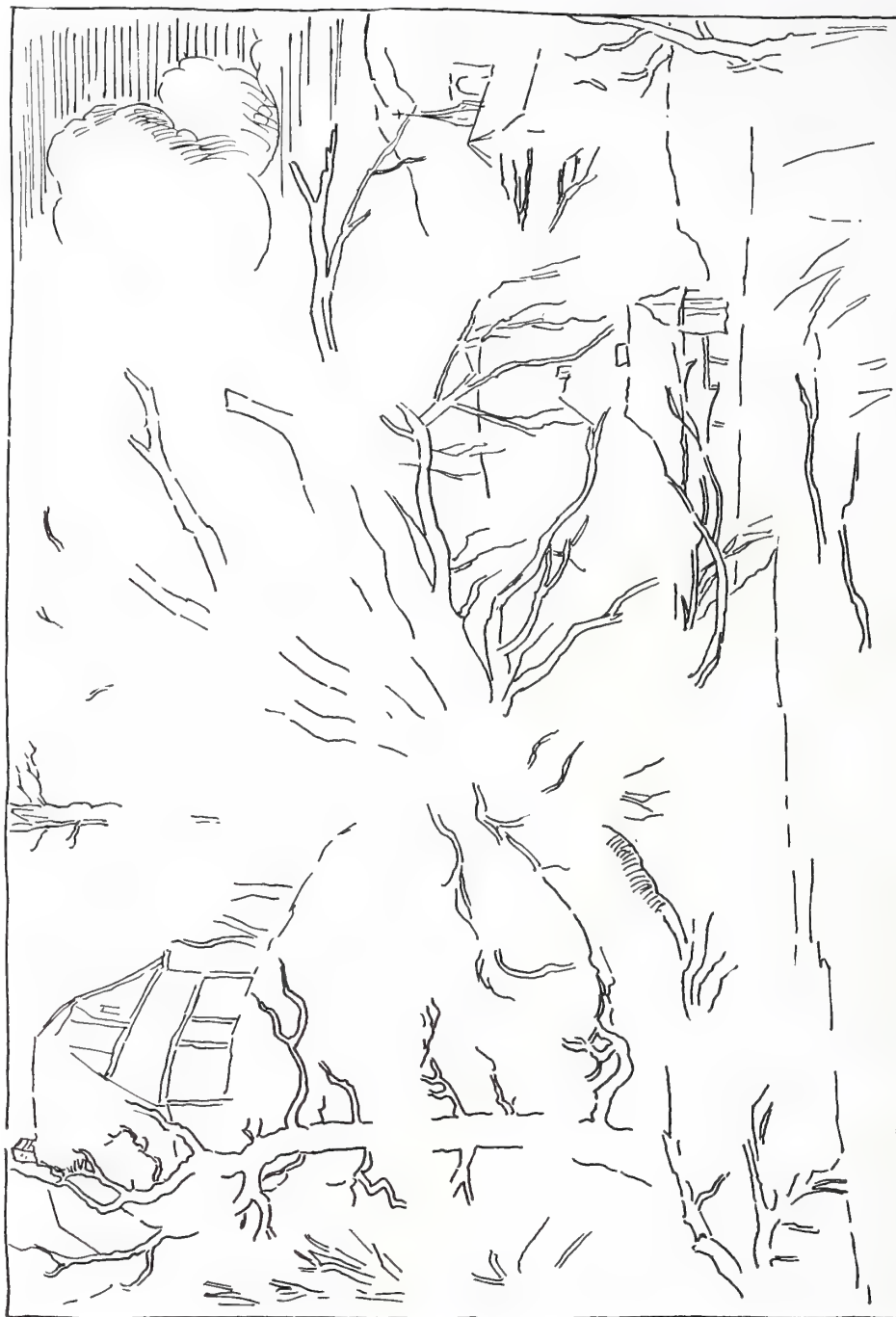
The difference between good tree drawing, and transcendent, hinges wholly upon an artist's comprehension of nature's order, and the degree of his faith in and respect for that order. Her basic, everlasting order, her changeless courses, when it comes to art, have their analogy in what is called design. It is design alone that can lift drawing, tree drawing or any other, from the plain of good to the peak of transcendency. Good tree drawing as I have defined it, and I would emphasize its rarity, is camera-minded, whereas transcendent tree drawing, Titian's, Rembrandt's, Turner's and Corot's, is creative-minded. Beneath what looks so natural, as in Turner's "*Æsacus and Hesperie*" (page 349), there is always an orderly framework or pattern of constructive



Esacus and Hesperie—without the leaves.



Esacus and Hesperie—the etching by J. W. M. Turner.



Cottage on a wooded hill—without the leaves.



Cottage on a wooded hill—the etching by Ruisdael.

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lines (page 348), which, put there consciously, unconsciously affects the beholder with the same reverent and delighted feeling, close kin to worship, that he has when he looks on nature in all her infinite dispensations. Such a man bows before the infinite, and, in bowing, does that infinite the supreme reverence of recognizing it as order, the reverse of all confusion. He knows that there is no incompatibility between simple and complex. He knows that each is arch enemy of disorder. And then he makes his drawing, his finite representation of an infinite subject, forest or single tree, in such a manner as shall declare the glory of infinite creation by ordering his finite creation—no longer a camera-like copy, but rather an intelligent, affectionate shorthand record—by ordering his finite creation after that which is infinite. None save God and the poet deserve the name of creator, said Tasso.

Now, in Ruisdael's landscape (page 351), we have a fine illustration of good but not, as in Turner's, of transcendent

drawing. And this is so because Ruisdael did not incorporate into his drawing, because he did not feel it, the divinity of order (page 351), underlying the outward appearance of confusion among his trees, near and distant, erect and fallen, whereas Turner, in a curiously identical subject, did. Compare their skeletons, the designs of each (pages 348, 350), and we shall soon discover the meaning of simplicity, complexity and confusion in such connection as well as the good and harm of them to art.

Blake said, "I question not my corporeal eye any more than I would question a window concerning a sight. I look through it and not with it." This Ruisdael drawing and all other good drawings of the same sort are the answer of him who questions his corporeal eye, or, to be modern, relies upon his camera. Turner's "Æsacus and Hesperie" is the answer of him who looks through his eye, and therefore merits the name "creator"; whose work is truly divine.

University of Indiana



STATUES IN WASHINGTON AND POWER PLANT VS ART COMMISSION

A FANTASY

PAUL W. BARTLETT

*Address by Mr. Bartlett before the meeting of
the American Federation of Arts, May 18, 1916*

I WANT to confide to you that I am very fond of fishing, I like a shady spot and a quiet stream; I like carelessly to watch the slowly moving cork and see it bob up and down; I like to be able to survey the landscape and enjoy the changing moods of the passing day.

All these charming and subtle influences of Nature help to clarify one's thoughts. Thus, I have often been enabled to visualize and solve problems which had proved obdurate under ordinary conditions.

I have discovered on the borders of the Potomac, and not far from here, a snug and peaceful corner of this kind, and there, from time to time, I spend a morning or an afternoon.

I went there the other day, and, after having established myself comfortably, I baited my hook and began to fish.

My thoughts, however, wandered very soon, and little by little, influenced no doubt by the remembrance of Glenn Brown's illuminating drawings, the important and local artistic question of the day became preeminent in my mind. I mean the "Mall and the Smokestacks!"

I thought and mused awhile, but finally, quite forgetting that only the foundations of the chimneys were in order, I said to myself, "I must see how they look." Thereupon, after having firmly anchored my rod, I walked a

few steps toward the Mall, looked in the direction of the east, where I might expect to see the chimneys—and *there—oh! wonder*, there the chimneys were! looming up high next to the Washington Monument, ugly in form and color, and belching forth huge columns of smoke.

I understood, then, why the air was so dull and heavy! I had been told that we were to have only two smokestacks. But now I counted many more, all active.

I was so profoundly interested that I forgot entirely my feelings of surprise. I took a few steps to the left, and behold! the Mall itself was changed, the Mall was finished! Splendid buildings stood in stately array on each side of the Mall, from the Monument to the Capitol, and again from the Monument to the Lincoln Memorial. The center of the Mall was one great princely garden, carefully planned, and decorated with magnificent fountains and cascades, which were in their turn framed in by gorgeous masses of flowers and shrubs. Clumps of trees were cunningly distributed here and there, and great lagoons reflected the sky and enhanced thereby the grandeur of the general effect.

I was now alive with interest and curiosity. I forgot my rod and my quiet little corner. "I must see it all," I muttered, and I walked slowly towards the Lincoln Memorial. That was finished too! I mounted the steps of the

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Smokestacks in transit across the dome of the Capitol. A charming view from Potomac Park of one of the world's most beautiful domes destroyed by the proposed government power plant.

Memorial, and from this point of vantage the view was, indeed, grandiose and touching.

I will not say that it was finer than the vista one admires in Paris, from the Court of the Louvre up the Champs Élysées to the Arch of Triumph—No! It was different, both in effect and symbolism. The Palace of the Louvre stands there at the eastern end of the vista—a symbol of the past, a reminder of the power of the kings of France. Its splendor and beauty all devoted now to art—from the Louvre one sees at the other end of the vista, and on the crest of the hill, the Arch of Triumph, the symbol of the Love of Might.

Here in the Mall, I was standing on the steps of the Memorial to the great American whose name means to us Wisdom and Justice, and there, in the distance, on the hill, the majesty of the great dome of the Temple of Democracy fittingly ended the vista and the Washington Monument dominated,—I mean, would have dominated the scene, if at that moment great clouds and streamers of smoke had not marred the effect and effectively screened the Monument and Capitol from view!

I noticed then that the buildings had once been white, and that they were

now black and grimy with spots of white according to the fancy of the wind and rain, and the statues not directly connected with the fountains were a "perfect sight." I turned away indignant, at these evidences of the war between commercialism and art, and I crossed the bridge to Arlington. I did not marvel that the bridge was there, I was now in such a state of mind that I accepted everything as a matter of fact!

I followed a great road which led me to the new grand amphitheatre. I recognized it as I had seen the plans in the office of the architect, Thomas Hastings.

It was really grand, and some great ceremony was in full swing. An orator was addressing a great assemblage of people. But I noticed that the speaker paused very often to wipe his face. Then I noticed that the people in the audience were also very busy with their handkerchiefs. I approached nearer, I put my own hand to my face and I understood. The wind was now from the east, and they were all trying to wipe the soot away! I left the scene with a smile of disgust. "How long will these persecuted people stand it?" I thought!

On my way back I noticed to the left a great gate. It was the entry to an enclosed park. On the door was a large

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sign on which was written: "Permanent Exhibition of Sculpture, Entry One Dollar." "That is expensive," I thought, "but I must see it all." So I approached, pocketbook in hand. As I was about to ask for a ticket, the gate-man lifted his hand. "No, sir," he said, "thank you very much. Will you please sign the book." Then he gave me a Souvenir Dollar.

Not knowing exactly what to do, I took it instinctively, but looked at him in astonishment! "Yes," he kindly said, "I understand, you are surprised, no doubt you are a stranger. Only strangers come here, and very few at that. You see," he explained, "we have now a powerful Art Commission. They have removed all the bad statues from the parks and squares of Washington, and have placed them here; it is an object lesson and to entice visitors we pay them to come in." I turned away. "Oh, no!" he said, "you must come in now, you signed the book and took the dollar. Besides," he added, "you will not be alone, we have another visitor today."

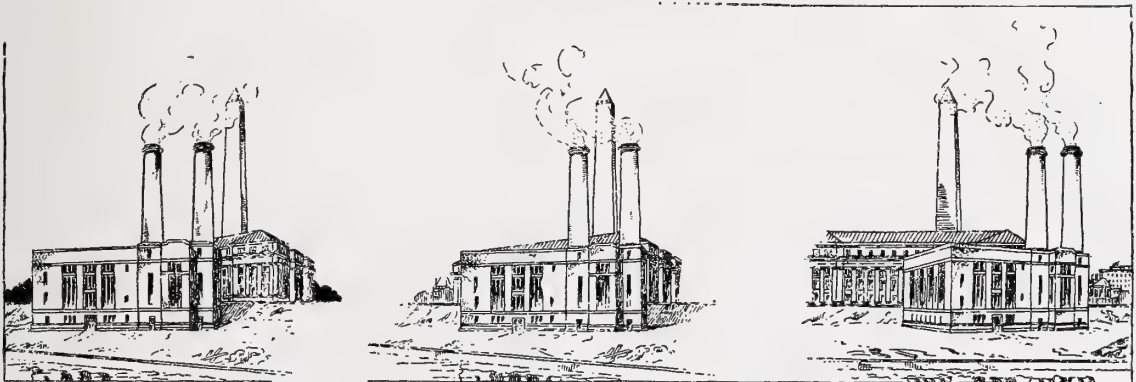
I entered and there, indeed, in close array were all our old friends—as stiff and as stupid as before, only being huddled together their appearance was still more disagreeable. I walked

through the alleys as fast as possible, and, suddenly, on turning a corner, I came upon the other visitor, who seemed to be addressing a statue. "Oh, that Art Commission!" I heard him cry.

"I beg your pardon," I said, "but what is the matter with the Art Commission?" "Matter enough," he fairly yelled. "Do you see that statue?" "Yes." "Well, that is the last statue we erected in Washington, and the Art Commission has moved it out here. I was the Chairman of our State Committee—this is a personal insult to me, and I am going to use all my influence to have it moved back again!"

"You would do much better," I replied, "if you would use your influence in having those chimneys removed," and I pointed at the same time towards the belching smokestacks. "Besides," I continued, "your statue is not a good statue."

"Not a good statue!" he cried. "But it was made from a photograph taken from life, and it is cast in the best standard bronze, and, moreover, that has nothing to do with it. Washington is neutral, and belongs to us all, and we are going to do just as we please, Commission or no Commission!" "Why did you not erect your statue at home?" I



Smokestacks in transit across the Washington Monument. The proposed government power plant as seen from Potomac Park. Issued by the Committee of One Hundred on The Development of Washington.

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Proposed Central Park System, Washington, D. C., showing location of new government power plant (condemned by the National Fine Arts Commission) where it will mar the beauty of the park and belittle the dignity of the buildings and memorials.

queried. "Well," he said, "we wanted to, but we could not; you see, so-and-so was not popular with everybody, and the aldermen would not grant us a site."

"Ah!" I said, "I understand. And, suppose that the citizens of Washington wanted to erect, and for the same reason, a statue in your city. What would you say about that?" "Why!" he said, "what a question, we would not stand for it for a moment!" "Good-day!" I said. "That is all I want to know. But

remember that your statue is not a good statue, and that your influence would be more useful if—" "Yes! yes!" he said, "I know. You have said it before, and if you will help me get my statue back, I will help you to have the smokestacks removed."

I smiled at the thought and moved away. He ran after me. "Say," he yelled. "How do you know my statue is a bad statue, anyway?" "Well," I replied, "I have been interested in

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sculpture for many years; I have studied drawing and painting, perspective and anatomy; I have travelled a great deal, I have seen hundreds of examples of Egyptian, Assyrian, Greek, Roman and Byzantine works. I am familiar with the Romanesque and Gothic as well as with the masterpieces of the Italian and French Renaissance, and I am fairly informed concerning the productions of the modern schools, including the impressionists, the futurists, and the cubists. I have, therefore, a certain knowledge of the standards of the past and of the present upon which I base my opinions."

"My dear sir," he said, "I do not know who you are, and I don't care! I have not travelled abroad, I have not seen any of the works you speak of. The fact is that I do not even know what you are talking about, and still I don't care! But I do know what I like, and that is all there is to it!"

"How interesting!" I replied. "And do you have any decided ideas concerning scientific problems; are you interested in the mysteries of nature?" "Oh, no!" he said, "I leave all that to specialists." "And, when you are sick," I continued, "what do you do?" "Why, I go to my doctor, of course. I don't want to run any risk, and I don't intend to make any mistake!" "And when it comes to art you feel you cannot make any mistake?" I argued. "Why, certainly not," he replied. "All one has to do is to look and see!"

"Yes," I said, "but the trouble is that while indeed you may look, you do not see!" "That is what is called a paradox or a sophism, is it not?" he questioned. "I have heard that before! But, let me tell you, we had a great deal of trouble with the first sculptor we went to, concerning this statue. He was a queer character. He said that our monument

was an interesting proposition, and that he wanted to produce a real work of art. He also said that a portrait statue in coat and trousers was really such an ordinary form of memorial that he would rather do something else, and he earnestly advised us to let him evolve some scheme more poetical and decorative, and also said he needed plenty of time.

"All this made the committee angry, and we told him that we had come to him for a statue and not for advice, and that as long as we were paying for it, and considering the fact that we knew what we wanted, we intended to have it. The sculptor then said that he was sorry that we felt that way. That ended the conversation, but we could never understand why he felt sorry for us, when at the same time he practically put us out of his studio, and refused the work.

"However," he continued, "the next sculptor we struck was fine! He said he knew exactly what we wanted, asked us for photographs of our hero, admired him much more than we had ever thought of doing; and said he would be magnificent in some heroic pose. We then said that while we wanted the statue to be fine, we did not want to cause any bad feelings or jealousy in Washington. He said there was no danger of that and assured us also that he would furnish us with the finest white marble, or the best standard bronze. He did the work in a few months — and there is the result." "Yes," I said, "I see that you don't see the result! Well—good-day," I said again. "I am sorry to have disturbed you!" and I left him as I had found him, gesticulating in front of his statue and muttering uncomplimentary remarks about the Art Commission.

"This is enough," I thought, "I must

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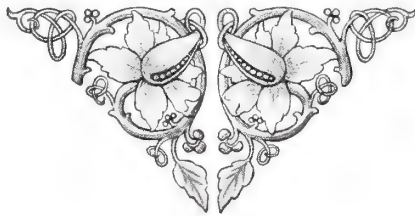
go." In my efforts to find my way out, I came upon a charming small Greek temple, spotlessly white. Upon the door was written: "Special Museum."

Curiosity dominated again, and I mounted the steps. "Why this pure Greek temple here?" I inquired of the doorkeeper. "Sir," he solemnly replied, "this building is a private gift. The gentleman who had it built said he loved pure Greek, and that the statues would not look worse here than anywhere else."

"And how in this smoky atmosphere does your building happen to be so white?" I asked. "Oh!" he said, with a

smile, "we wash it. We are obliged to wash it every day." "And did you say you had some more statues here?" I asked, with fear in my voice. "Here," he answered proudly, "we have the celebrated collection of portrait statues which used to be in the Statuary Hall of the Capitol!" "Oh!" I said, "I know them well," and I turned to go. He caught me by the arm. "Sir," he said, "you must go in, you must earn the dollar which was given to you at the gate!"

"I have enough of it," I said, and I angrily pulled away. He pulled me back and—suddenly—I awoke!—A fish was tugging at my line!



CURRENT NOTES AND NEWS

Mexican War Relics

THERE is a collection in the United States National Museum at Washington which is especially interesting at this time because it is composed of relics and mementos of famous officers who took part in the war with Mexico in 1845. Most of the relics are service articles, spurs, sabers, uniforms, etc., but there are a number of presentation dress swords and pieces of silver which rank as articles of *vertu*. Worthy of note among these are the silver service presented by the citizens of Oswego, N. Y., to Brevet Maj.-Gen. John Porter Hatch; two presentation swords from the citizens of Illinois and South Carolina to Brig.-Gen. James Shields; a dress sword presented to Brig.-Gen. Gabriel René Paul by the citizens of St. Louis, Mo.; and a presentation sword from the State of Virginia and a silver pitcher from the State of Maryland given to Lieut.-Col. John (Prince John) Bankhead Magruder of Virginia, later Major-General in the Confederate Army.

R. V. D. M.

India an Archaeological Eldorado

THE British Archaeological Society has been fortunate in finding relics of Buddha, which not only identify many forgotten holy places of Buddhism, but which bring to light at the same time the crystal boxes, containing the relics, which are inside bowls of magnificent workmanship.

A Boston archaeologist, Dr. David Brainerd Spooner, working in the Punjab, appointed by the British Government in India, was a notable pioneer in this field. Sometime ago he discovered the foundations of the lost pagoda of the Emperor Kaninshka, in the relic chamber of which he found a small metal casket within which was a reliquary of crystal holding four of the bones of Buddha.

The hundreds of unopened stupas, which are dome-shaped earth shrines, especially the five large ones at Khatmandu in Nepal, are tantalizing prospects for the explorers. Certainly many of these mounds contain priceless relics of early India.

R. V. D. M.

The Sculptured Hill of Java

THE granite mountain near Atlanta, Ga., which is to be shaped into a monument to the Confederacy by the sculptor Borglum, reminds one of that forgotten wonder of the world, the great Buddhist temple of Boro Boedoer, that enormous step-pyramidal construction of volcanic stone, 150 yards square at the base, which is situated in central Java on an eminence in the Kedoe Valley. The terraces of the pyramid have 436 alcove chapels with a Buddha in each one, and there are seventy-two huge latticed stone bells, each of which contains a Buddha. The walls are almost entirely covered with sculpture in high relief, some 20,000 carved figures in all, which forms a series of scenes giving the story of the life of Buddha.

R. V. D. M.

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Annual Meetings of the American Association of Museums and of the American Federation of Arts

THE annual meetings of the American Association of Museums and of the American Federation of Arts, held in Washington, May 15th-19th, drew to the city, museum directors, artists of note, connoisseurs and men and women interested in art from all parts of the country.

Among the themes discussed of especial interest to readers of ART AND ARCHAEOLOGY were—The Art Museum and Its Relation to the People, Peoples' Institutions, Civic Art and City Planning, and Art in Manufactories and Work-Shops.

On Thursday evening, May 18th, a Memorial Meeting in honor of the late John W. Alexander was held in the Corcoran Gallery of Art, when addresses were made by E. H. Blashfield, Charles Dana Gibson, Mrs. Edward Macdowell, and others.

At the annual dinner Friday evening, the 20th, the program included as speakers, Cass Gilbert on "Architecture," Herbert Adams on "Sculpture," Alfred Noyes on "Poetry," Horatio Parker on "Music," and William M. Chase on "Painting."

Exhibition of Industrial Art in the National Museum

THE exhibition of industrial art assembled in the National Museum under the auspices of the American Federation of Arts, gives an excellent idea of the development of the artistic spirit in American arts and crafts in recent years. One room is devoted to textiles made by machines—rugs, upholstery fabrics, silks, and laces. Two rooms contain the furniture exhibit. One of these is furnished as a living room of the Adam period; the other as a colonial or early American dining-room. The largest exhibit is that of the potters, and their work is found to have a decidedly national favor.

Newcomb pottery, made in New Orleans, is distinctive in style, excellent in shape and texture, and very pleasing in coloring. From Detroit come some examples of pottery, by Miss Perry of the Pewabic Pottery Co., which is of such exceptionally artistic quality that Mr. Freer has deemed it worthy of inclusion in his collection of the choicest original pieces. The well-known pottery from Marble Head, Massachusetts, is also represented. The Lennox China, from Trenton, New Jersey, is as fine in quality and decorative design as that made in New England and France. The china and glassware exhibited by Mr. Conner is exquisitely colored and gives an artistic effect.

Brief mention should be made also of the wrought iron contributed by Samuel Yellin, of Philadelphia, the wood-carving of John Kirchmeyer, of Boston, and the woven fabrics of Neighborhood House and the Southern Industrial

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Association. There is also a fine collection of bronzes, especially suitable for garden display, among which the chief place is held by the "Victory" of Saint Gaudens which has been loaned by special permission of Mrs. St. Gaudens.

Exhibition of American Sculpture at Buffalo

THE National Sculpture Society has arranged an exhibition of American Sculpture to be held under the auspices of The Buffalo Fine Arts Academy at the Albright Art Gallery from June 1st to September 4th.

The Albright Art Gallery is well known as one of the most dignified institutions of its kind in the United States. It is a spacious marble building of classic architecture, situated in a large public park of Buffalo.

Miss Cornelia B. Sage, Director of The Buffalo Fine Arts Academy, has made an enviable reputation as a museum administrator; she possesses the rare combination of foresight and initiative and the art world may look for something worth while in the coming exhibition of sculpture.

The idea of such an exhibition originated with the late Mr. Karl Bitter, but his untimely and sad death temporarily postponed the actual realization. The closing of the Panama-Pacific Exposition at San Francisco offered a felicitous opportunity to develop and carry the idea into effect and Miss Sage was quick to seize it.

All the galleries of the Albright Art Gallery will be cleared of paintings and the grounds surrounding the gallery will also be placed at the disposal of the sculptors. The sculpture from the Panama-Pacific Exposition will stop at Buffalo and other pieces have been solicited from many artists. The exhibition will consist of original works of sculpture in all its branches, medals, plaques, small and large sculpture in bronze and marble, plaster and other material, wood and ivory carving, objects of sculpture in precious metals, portraits, allegorical statues and groups and works of decorative or monumental character.

The sculptors labor under many disadvantages in bringing their works before the public which the painters do not encounter. Their expenses are infinitely greater and their risks correspondingly large. There are few galleries in which they can exhibit on the same basis as the painters. The exhibition in the Albright Art Gallery this summer should attract those who have an ambition to see the sculpture of our American artists as they have never seen it before and as they probably will not see it again for many a long day.

Robert Aitken and A. A. Weinman, sculptors, and Bryant Fleming and H. D. Olmsted, landscape architects, will assist Miss Sage in the arrangement of the splendid undertaking. With such a beautiful setting as the Albright Art Gallery and Delaware Park afford and with such wonderful exhibits as our sculptors have furnished, the exhibition should be the greatest ever held of American Sculpture.

BRUCE M. DONALDSON

ART AND ARCHAEOLOGY

Austrian Submarine Bases off the Cyrenaica

THE Italian fleet is said to have recently made a successful raid on the secret submarine bases of the Austrians off the coast of the Cyrenaica, an almost-forgotten region once dotted with prosperous Greek and later Roman cities, the chief of which was ancient Cyrene, where the Archaeological Institute of America conducted excavations in 1910 and 1911. The work was in charge of Richard Norton, with whom were associated the lamented H. F. De Cou, Joseph Clark Hoppin and others. The work of the season of 1910 was especially successful in its discovery of ancient sculptures, and has been described in detail in the Bulletin of the Archaeological Institute. The party had proceeded as far as Malta to continue the work in 1911, when the Italian-Turkish War broke out and put an end to the excavations.

Cyrene was one of the most renowned Greek cities of ancient times. Settled in the 7th century by Battus of Thera, at the command of the Delphic oracle, it rapidly rose to wealth and prominence during its kingly and oligarchical periods. Its victories in the Olympic and other Greek games are celebrated in the Odes of Pindar. It attained to wealth, chiefly through the cultivation of the silphium plant, the medicinal properties of which made it a valuable article of export. Among its illustrious native sons were Callimachus, the poet; Carneades, founder of the New Academy; Aristippus, founder of the Cyrenaic School of Philosophy; Eratosthenes, the mathematician; and Synesius, one of the early Church Fathers. The Italians, since their occupation, have in a chance exploration uncovered a remarkable statue of Aphrodite, described in ART AND ARCHAEOLOGY (Volume I, page 212), and it is to be hoped that after the European War is over they will take up the systematic excavation begun by the Archaeological Institute.

Humanistic Conferences of the Chautauqua Art and Archaeology Week

ON Friday and Saturday of the Chautauqua Art and Archaeology Week, July 10-15, 1916, mentioned in our May number (page 299), Humanistic Conferences will be held for the consideration of problems pertaining to the teaching and presentation of the Classics and Archaeology in High School and College, so as to win for them a larger place in the thought and life of students and of the general public. F. W. Shipley, President of the Archaeological Institute of America; John A. Scott, President of the Classical Association of the Middle West and South; F. W. Kelsey, Honorary President of the Archaeological Institute, and Charles E. Bennett, President of the Classical Association of the Atlantic States, will preside at various sessions. All interested in attending these conferences will kindly address Professor R. H. Tanner, Secretary, Illinois College, Jacksonville, Illinois.

BOOK CRITIQUES

GOthic ARCHITECTURE IN FRANCE, ENGLAND AND ITALY. *By Sir Thomas Graham Jackson.* The University of Chicago Press, 1915.

Assertion is made at the outset that Gothic art is infinitely various, and that it is the expression of a certain temper, sentiment, and spirit which inspired the whole method of doing things during the middle ages in sculpture and painting as well as architecture. On closing this beautiful and useful book, we feel that the opening assertion has been fully proved. Before all else the author makes it clear that Gothic art implied freedom, and he says that he believes that the architecture of the present must breathe the old Gothic spirit of liberty and that only so will it be of any real value.

Viollet-le-Duc said, it is barbarous to reproduce a Greek temple at Paris or London, yet it is barbarous not to study Greek art with profound attention and minute care. This doctrine finds splendid reincarnation at the hand of Sir Thomas Jackson when he says, "let our architects, fully stored with knowledge of the past, but regarding the bygone art as their tutor rather than their model, bend themselves resolutely to the problems of the day, to novel modes of construction, to the use of novel materials, to new habits of life and new social needs, and let them satisfy these demands in the most direct and common-sense way, regardless of precedent and authority, and they will be working in the true Gothic spirit."

Gothic architecture is shown to have been a free creation of the mind of the middle ages, many-sided and unsurpassedly imaginative, yet logical enough

to meet and satisfy the most exacting demands of common sense. From the beginning to the end as one reads this finely written architectural story of the centuries, in Gothic France, Italy and England, he is impressed with a sense of just proportion, no phase of the subject being unduly emphasized and none neglected. Not less remarkable is the author's lack of prejudice in favor of, or against, particular developments of the style, in different countries, and at different periods. This want of prejudice, together with his imaginative but convincing manner of presenting the successive stages in the unfolding development of his subject, bespeaks the successful practitioner who has never allowed practice of his art to outstrip study of it. The book has that peculiar value and charm which comes of a real union of the thinker's and the doer's point of view; such value and such charm as are possessed by Sir Joshua Reynolds' Discourses on Painting. The result is true illumination. One feels that the calm, discriminating judgments, based on clearly presented data, in the form of drawings, many of which are as lovely as they are accurate, and the sentences which convey their meaning beyond possibility of misunderstanding, rest on a foundation of intense affection for the beauty of Gothic architecture, over and above the glory of its technique.

The illustrations, most of them Sir Thomas's own drawings, are, as pictures, extraordinarily beautiful. As explanatory diagrams they are faultless. They have the rare and delightful quality of drawings made in real familiarity. They make the book unique among recent important works on architecture.

ALFRED M. BROOKS.

ART AND ARCHAEOLOGY

APOTHEOSIS AND AFTER LIFE. Three Lectures on Certain Phases of Art and Religion in the Roman Empire, with 32 plates of half-tone illustrations. By *Mrs. Arthur Strong, L. H. D., LL. D.* London, 1915: Constable & Company, Ltd. 8s. 6d. net.

The basis of the present volume is found in the lectures delivered by Mrs. Arthur Strong, in the fall of 1913, as Charles Eliot Norton Memorial Lecturer on the Loeb Foundation, before Affiliated Societies of the Archaeological Institute of America, in the United States and Canada. The titles of the lectures are:

I. The Apotheosis of the Imperial Figure and its Influence on Design.

II. Symbolism of the After Life on the Gravestones of the Later Roman Empire.

III. The After Life (continued).

They are preceded by an introductory address on "Rome and the Present State of Roman Studies."

The purpose of the Introductory Address is to show the character of Roman art and especially to emphasize how, in Rome, "Greek art neither decayed nor died but stayed to live, and was itself vivified by contact with Roman ideals on the one hand and on the other with the fresh influences which Rome herself derived from the East." Thus Roman Art, as viewed by the author, is a logical and independent development, full of life and vigor, which should win for itself an important and recognized place in the evolution of art from that of Greece to that of the Christian ages.

In the first lecture, Mrs. Strong endeavors "to account for the centralized formula that appears in late Imperial reliefs by showing the rôle played by

the cult of the Emperor in the formation of what appears to be a new type of composition," while in the two lectures on the "Symbolism of the After Life," she seeks "to disentangle the various strains of thought and belief, whether native or foreign, that went to the shaping of the magnificent sepulchral imagery of the Empire."

Members of the Institute and others who had the privilege of hearing these lectures a few years ago recall with pleasure the wealth of scholarship and æsthetic appreciation Mrs. Strong brought to the elucidation of these rather abstruse themes, and are glad to have them perpetuated in so handsome and readable a volume. The thirty-two plates of half-tone illustrations, many of them of rare and little-known monuments, add greatly to the value of the work.

Mrs. Strong is an ardent believer in the unique genius of Roman Art which found its highest manifestation in assimilating the artistic formulas of diverse peoples and devoting them to the expression of the new Imperial idea. We are indebted to her for the convincing way in which she leads her readers to a saner and juster appreciation of the artistic spirit of the Roman people. She argues with great force that the Imperial figure, by claiming for itself the chief place in design established a new principle of centralized composition which prepared the way for Christian Art in the substitution of the figure of the Deity for that of the Emperor.

Thus this work is a vitally important contribution to the history of Roman Sculpture, and will increase the prestige of the Norton Memorial Lectureship in the Archaeological Institute, which now bears on its roster the illustrious names of Hogarth and Myers, Huelsen and Gregory, Cumont and Strong. M. C.

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EDITORIAL NOTE

IN accordance with an Act of the Council of the Archaeological Institute of America, December 25, 1915, ART AND ARCHAEOLOGY, which had appeared bi-monthly since July, 1914, became a 64-page, illustrated monthly magazine, beginning with January, 1916. With the June number we complete Volume III, with the larger and more elegant form. Volumes I and II complete, 9 numbers, pp. 264 plus 104, may be obtained unbound for \$3.00; bound in cloth \$4.00; in morocco, \$5.00. Volume III, 6 numbers, pp. 364, may be obtained unbound for \$1.50, bound in cloth, \$2.50; in morocco, \$3.50; single numbers, 50 cents. Address ART AND ARCHAEOLOGY, The Octagon, Washington, D. C.

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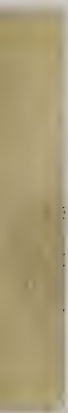
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THAT THING WHICH I UNDERSTAND
by real art is the expression by man of his
pleasure in labor. I do not believe he can be
happy in his labor without expressing that happiness;
and especially is this so when he is at work at any
thing in which he specially excels.

-WILLIAM MORRIS

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